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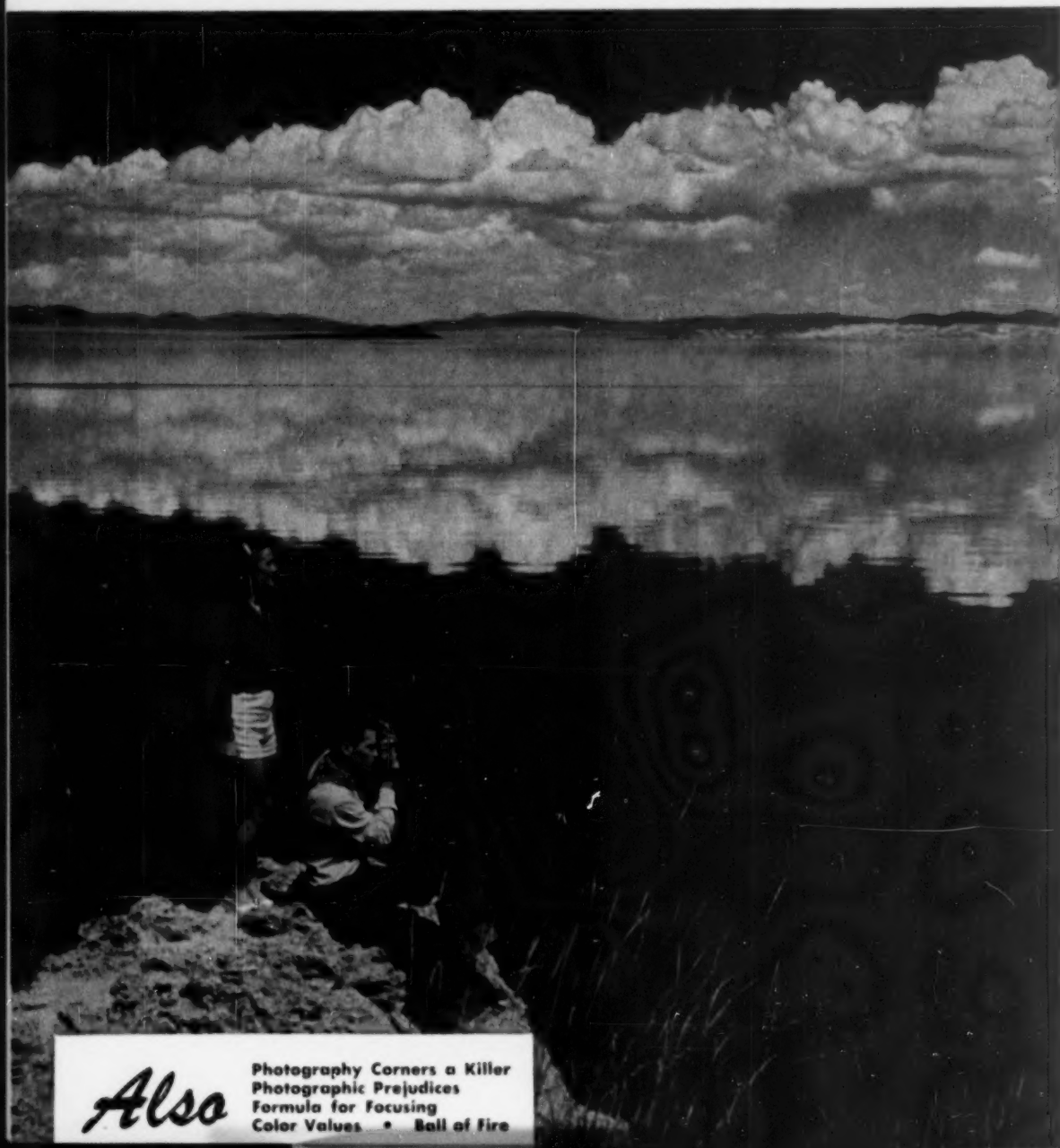
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AUGUST, 1950

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COVER: One of a series by Ansel Adams on commission from Eastman Kodak. Taken on the shores of Mono Lake, on the eastern side of the Sierras. About a tenth at f/22 on 5 x 7 Kodachrome.

Four Fallacies in Art

ON THIS PAGE last month, we suggested some of the tasks of criticism. A responsible criticism, it was asserted, must attempt to evaluate the artist's production from a reasoned standard, to interpret it for both the public and for workers in other areas of photography, and to relate it to the body of previous work as well as to contemporary production.

Such a task is not to be lightly assumed. If there were to be any such person as the ideal critic, he would possess a wide knowledge both of photography and the other graphic arts; he would have a comprehensive view of social history and the forces at work in our society; and he should possess a working knowledge of craft techniques and the creative potential of the camera. No such universal genius is probably to be found. The critic must either endeavor to approach this rounded ideal or select a small area or a particular critical tool for specialization.

The principal danger is to relegate criticism to those who find their personal satisfactions in analysis. Not only must the creative worker participate in such public discussion and in the private analysis of his own production, but the student who is in earnest about our art-form must build his ability to evaluate purpose and worth along with learning the details of technique.

Any magazine which attempts to report the field should indicate the steps in this growth of critical ability. It should never, of course, dictate conclusions, but spread before the readers the visual evidence and indicate the methods for developing an understanding of it.

A responsible journal will exhibit all work which comes to its attention and which seems serious or interesting or stimulating. It will present its own opinions about such work and act as a forum for those who differ with this opinion or with its emphasis. The object of this activity is not to set up in business as an Omniscient Authority, but to promote the development of photography by aiding the development of individual workers and their own ability to evaluate, interpret, and relate their work and that of others according to their personal passions and beliefs.

Subject Matter and Design

Toward this end, it may be well to point out four common fallacies which are continually found. These fallacies are not peculiar to photography, but to all art and to many periods of history.

The first of these is the fallacy of subject matter for its own sake. There is a question of purpose here. Scientific and record photography are concerned only with presenting the subject of the picture in an effective way. The artist must go beyond this. To the naive observer, a photograph of a beautiful girl is thereby a beautiful picture. He confuses his mental reaction to the subject with the evaluation of the print actually in his hand. No one who

has looked through snapshot albums in the presence of their maker can doubt this confusion.

The confusion extends into other levels. Both the pictorialist and the documentary worker are particularly liable to this error. In lasting art, subject matter is of considerable importance, but it is not enough of itself to make a picture.

The reverse of this is encountered as the fallacy of design for its own sake. Design, or composition, if you prefer the term, like subject matter, is an essential for art. The results are considerably weakened, however, when the creator is interested in recording only the design element. Much modern art is essentially weak for this reason. One element has been elevated to the point that all other elements are forgotten.

Many modern paintings, presented as pictures, are really only amazingly good wallpaper or fabric designs. In photography both the most conservative pictorialists and the most advanced experimenters alike fall into this fallacy and present a design for its own sake. Interesting as these are, they certainly do not constitute great art in any sense of the term.

Shock . . . Or New Vision?

Closely related to this is the fallacy of novelty for its own sake. In the last decades, photography has made amazing strides and given us a new and sharper vision of the world. A Paul Strand, a Weston, a Moholy-Nagy, an Ansel Adams, and workers of that stature, can open our eyes to the world and give us vision we never had before. There is a considerable shock in such recognition and sometimes an inner struggle to accustom ourselves to its new values.

Lesser workers have appropriated only the shock-values. Their pictures startle us, but do not enrich our experience. Like the advice, "If you can't make it good, make it big," the effort seems to imply, "If you have little to say, shout as loudly as you can!"

There is a final school in the trap of the fallacy of technique for its own sake. Their pictures are models of excellence in negative-development and printing techniques, or of complete command of the more difficult control-processes. We can admire their technique, yet find little of lasting interest in either their subjects, their design, or their vision of the world.

In art, it is all four elements which must be combined for a result which will still be of value when their makers have been forgotten. We are stimulated by objects which were made in forgotten centuries when all of these are present. Our interest is only momentary, even with contemporary products, when one of these has been elevated to a commanding purpose at the cost of the others.

George B. Wright

HAVING TROUBLE?

We have received many letters saying that *AMERICAN PHOTOGRAPHY* is sold out at the newsstands before readers can get there.

Yes, our circulation is constantly growing and our presses turn out more and more copies of the magazine every month—and we still can't keep up with the demand. This situation will improve before long and there will be enough copies to go around—we hope.

But may we point out that there are thousands of readers who have no trouble? The ones who subscribe are getting their copies every month, delivered right to their door. That way, they never miss one of our features and regular departments, never are disappointed.

Why don't you fill out the handy card in this issue? Just your name and address and we'll do the rest.

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Do it now and you won't miss our September issue with its new dress and an extra-special table of contents, including an article on complete retouching of color slides by Nicholas Haz, the first of a series on salon exhibiting by the expert, Cecil B. Atwater, and a full-color, detailed explanation of Ektacolor and Pan Matrix Film for your color prints.

Do it now and you won't miss the big, annual salon section with the prize-winners in *AMERICAN PHOTOGRAPHY's* yearly Competition.

Do it now, for this is only a sample of what's in store for you in the months to come.

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The Readers Write

Letters to the Editor

SALON CALENDAR ERROR

Gentlemen:

It is with dismay that we have read in your journal, where you have publicized the 10th Victorian International Salon, that you have listed the final date for entries as August 15, 1950. This is exactly one month late, the correct date being July 15. Since there is danger that we will be embarrassed by the late arrival of some parcels, we would appreciate a note of correction. We can only hope that late entrants are few.

D. H. Wade

Honorary General Secretary.

AMERICAN PHOTOGRAPHY apologizes for this slip. Salon entrants whenever possible should check directly with the salon before sending prints. Securing an official entry blank will ensure accuracy.

BABY PICTURES BY FLASH

Gentlemen:

In reading, "Why Adopt a Style" (June, *AMERICAN PHOTOGRAPHY*) I ran across something I have wondered about. A fellow photographer and I were taking flash shots of a baby. The sudden flash bothered the baby a lot. From this, I assumed that Flash bothered all babies. I would appreciate being cleared up on this.

Jerry Scarlett

1522 E. Sunshine
Springfield, Mo.

Babies, like people, are separate individuals and what bothers one may delight another. A large percentage of baby pictures are being made today with flash or electronic flash.

It is the conditions surrounding the sitting that probably govern the baby's reactions; if there is excitement and the baby is thrust suddenly into a new experience any noise or light may startle him. Babies aren't dolls: they are people. Even some mothers do not seem to appreciate this, as any old-time portrait photographer will tell you.

LENSES AND PHOTOGRAPHERS

Gentlemen:

I am much surprised and annoyed by your statements concerning lens quality and lens tests in your Editorial Comment of the June issue.

In the first place, lens tests are rather easy to make and do not necessarily require either special equipment or special photographic talent. For instance, the National Bureau of Standards has a brochure entitled "A Test of Lens Resolution for the Photographer" which anyone may purchase,

together with resolution charts, for fifty cents from the Superintendent of Documents, Washington, D.C.

Lenses of reputable manufacture can often be of exceedingly poor quality as regards resolving power. You may discover, as I have that very few focusing scales or rangefinders are accurately calibrated even on the most expensive cameras.

I have mentioned this as one example of tests every serious photographer ought to make before he incurs such additional expenses as travel and film cost, only to discover afterwards his poor results are caused by his expensive but faulty camera.

Walter H. Weber
Los Alamos, N.M.
Box 223

Gentlemen:

I like the high standard maintained by *AMERICAN PHOTOGRAPHY* and get more basic, down-to-earth help from it than from any other magazine. I take it your advertising policy permits you to print plain facts, or perhaps it is simply that you have the know-how. Example: the discussion of the relative merits of the Schneider Xenar and Zeiss Tessar lenses in the June issue, which may stop some amateurs from trying to improve their photography by merely changing from one camera to another.

H. C. Phillips
1913 N. E. Ridgewood Dr.
Portland 12, Ore.

Mention of lenses seems to bring forth a strong reaction from readers, as the typical letters above indicate. The camera lens is one of the most important purchases for any photographer and there is a great deal of confusion, even among those who should know, about lens characteristics and about trade names.

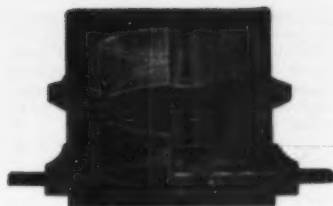
It is a safe statement to make that the majority of photographers are on safe ground in buying a new lens carrying the name of one of the top lens manufacturers—if he will perform a few simple tests before the sale is final.

Most stores will permit a one-week trial of a new camera, which is ample time for such tests. The set recommended by Reader Weber is excellent as is the McKay Photographic Test Chart which is privately published.

For more exacting requirements, more detailed and extensive tests may become necessary. Lenses, even those with consecutive serial numbers, are not "identical" ex-

LETTERS TO THE EDITOR are welcomed from all readers on any subject. Please sign your name and address to all correspondence as anonymous letters are not destroyed. If you prefer your name not

be used, mention the fact and your confidence will be held. Pictures sent for this column will not be returned unless a stamped, self-addressed envelope is enclosed. Ed.



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cept within broad limits. Grinding lenses is a handicraft occupation, not a mechanized process, and with the soft optical glass, much variation is possible. The reputable makers reject all below a certain standard, that standard differing with the purposes for which the lens is sold.

Try it out for your purposes. That is the only possible advice.

How many of our readers would like a full-length feature on this subject?

A WORTH-WHILE HOBBY

Gentlemen:

During the past 50 years I have run the gamut of all types of photography from 35mm to 8x10, from carbon printing to dye transfer, from telephoto to microphotography. For the past three years I have been absorbed in the latter, working with a cancer research laboratory as a hobby.

If any well-grounded amateur wants to try a very interesting field where help is needed I can recommend work of this type. Get in touch with any lab that needs pictorial records of their research work or illustrations for papers and lectures. You will find they welcome help.

E. A. Stanger
355 St. James Street W.
Montreal, Quebec.

An excellent idea. Photographers can aid their community services and research projects more directly than many other citizens.

NEGATIVE AND POSITIVE

Gentlemen:

Quite frankly I think your magazine, or at least half of it is 15 years behind the times and holding photography back.

Harry N. Taylor
Charleston, W. Va.

Gentlemen:

AMERICAN PHOTOGRAPHY in my opinion has always been the leading photographic magazine in the last 30 years. . . . There are enough photographers who are interested in photography as an art to amply support your magazine.

Albert F. Watt
Flushing, N. Y.

Gentlemen:

I think your magazine is grand from cover to cover. I like to read informative material and I find AMERICAN PHOTOGRAPHY just full of it! I keep every copy for reference.

Pat Higginson
Indianapolis, Ind.

"SALON" REQUIREMENTS

Gentlemen:

How does one go about sending pictures to AMERICAN PHOTOGRAPHY for use in the Salon Section?

Hal Grant
2410 Dana Street
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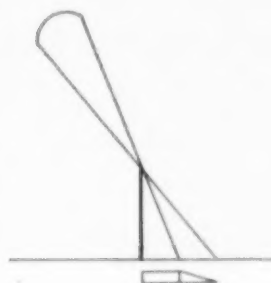
CASTING SHADOWS

... by H. C. McKay

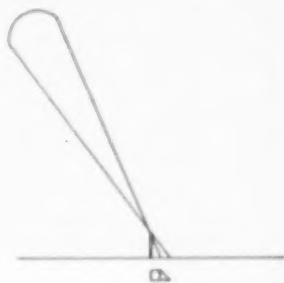
If you stand between a window and a wall and hold up your hand, the wall will show, if anything, a vague and tenuous shadow wholly without form. But, if you stand before a sunlit wall and hold up your hand, the shadow will be distinct and sharp. The window is very large in comparison with your hand, the sun at its great distance is almost a point source. So we come to the first conclusion. The broader the source of light the softer (less definite) will be the shadow.

Suppose you have two lamps, fairly close together, and opposite them you

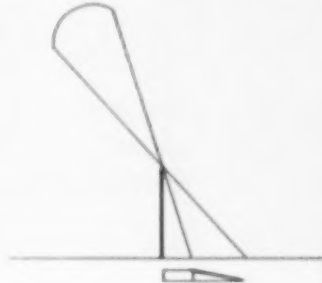
there is a part of the surface which receives light from only a portion of the broad source. Near the umbra only a little light is received, farther away from the umbra more light is received and finally we arrive at the place where the surface receives the whole of the light. It is obvious therefore that between the umbra and the fully lighted surface we have an area of gradually increasing illumination, or gradually decreasing shadow, the *penumbra*. A narrow penumbra means a sharp shadow, a broad penumbra means a soft, blended shadow.



Light in reflector under conditions shown casts a shadow with an umbra to penumbra ratio of approximately 1:1. (See text for explanation of terms.)



A smaller projection than that in Figure 1, casts a smaller shadow but the ratios remain the same.



With a larger reflector than in Figure 1, the ratio is increased to approximately 1:2.

hold a finger near a wall. There will be two shadows cast, and if the finger is near the wall, the two will overlap. The dark portion is where the wall receives no direct light, the two lighter bands are the portions which receive light from only one lamp. A broad source of light such as a lamp in a reflector, should be regarded as an infinite number of point sources, each of which casts its own knife-sharp shadow, but the mingling of an infinite number of sharp shadows produces a diffused, soft shadow.

When using such a source, the shadow will be seen to have two portions. First there is that portion of the shaded surface which receives no light at all from the source. This is deep shadow, and is called the *umbra*. Then

LIGHT ACTION ILLUSTRATED
In Fig. 1 a reflector is shown illuminating a surface from which there rises a projection. The two limiting rays from the reflector are shown. From the nearer ray to the base of the projection, no illumination is received and we have the umbra. Next we have an area upon which more and more light falls, the penumbra, and finally, at the right, the surface receives all of the light. Below, a diagram shows the umbra as a full width block and extending to the right a triangle whose slope indicates the decreasing shadow intensity. It will be seen that the umbra and penumbra are almost equal in width. However it is obvious that this proportion would change as the lamp position is changed so it may be re-

garded simply as representative of one of a number of possible combinations.

In Fig. 2, the same conditions are shown but with a shorter projection. The absolute width of the shadow is decreased in proportion to the height of the projection, but the shadow ratio, that of umbra to penumbra, remains substantially the same, inasmuch as the light source remains in the same relative position.

Now consider Fig. 3. The reflector is a little larger, and has been changed very slightly in position. The result is that the shadow ratio is now 1:2. Without measurement it is difficult to see the difference in the conditions of Fig. 3 and Fig. 1 but the shadow character is strikingly altered.

And in Fig. 4 a still greater change is observed. The reflector is moved closer to a smaller projection. As the "size" of a source is an angular rather than linear value, moving the reflector

nearer the object has the same effect as using a larger reflector. Although the center of the reflector occupies the same relative position as in Fig. 3, the increase of size (or decrease of distance) brings the right edge of the reflector more nearly above the projection and so the light falls nearer the base of the projection making the umbra narrow. The other edge of the source lies farther down, behind the top of the projection, so that the surface receives full illumination at a greater distance from the projection base. This makes the penumbra wider, and here the ratio is 1:8.

The conditions shown in Fig. 3 might well be used in many record, commercial or industrial shots; those

(continued on page 53)

3

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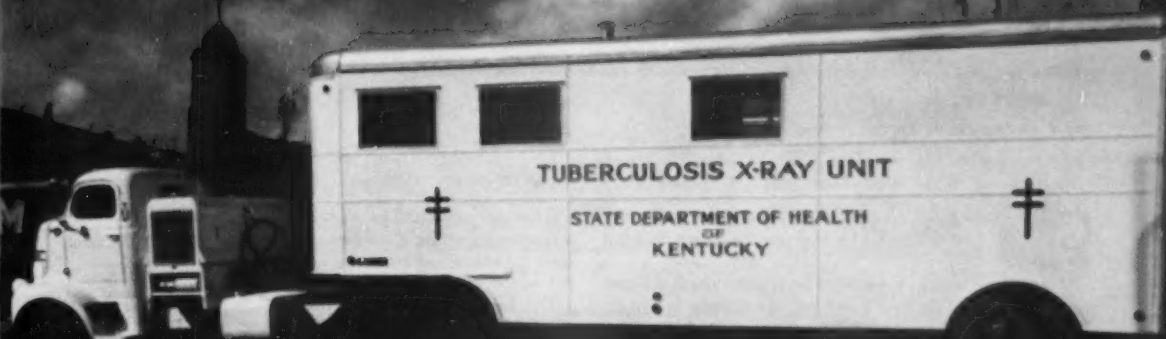
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Photography



... corners a killer

by Wenzel J. Schubert

TUBERCULOSIS WILL quietly push a dozen people into the Great Beyond while you are reading this page. It has been present throughout recorded history in all countries; it attacks the rich and the poor, the young and the old. It is deadly in the tropics and in the arctic.

Tuberculosis, also, is the world's champion sneak punch killer. Its onset is usually so unobtrusive that when the victim finally notices symptoms and visits his doctor, he is often beyond cure.

For centuries doctors were helpless against it. Finally the discovery of the x-ray opened the way to early diagnosis. It didn't prove too practical so far as eradication is concerned, however, because it took years to learn how to use the x-ray, and when techniques had finally been worked out, the only way to eradicate tuberculosis would have been to x-ray whole populations every couple of years. Since the x-ray is, after all, a shadowgraph, it has to be taken at full life size. This means that a full 14" x 17" negative is necessary for each chest examination. The x-raying of the more than 150 millions in the U. S. alone on 14" x 17" films is still beyond the range of the practical, particularly as experience has shown the desirability of repeating the x-raying every other year.

The discovery of the fluoroscopic screen, which makes the x-ray shadowgraph immediately visible, was another great step forward. This screen is simply a piece of glass, or other suitable material, which is coated with certain chemical compounds that fluoresce, or glow dimly in a darkened room when excited by x-rays. This makes it possible to stand a patient against the screen and turn on the x-rays behind him, so the physician immediately sees upon the screen the shadowgraph that is ordinarily recorded by the film.

X-rays, however, are dangerous if one is exposed to them too long, a fact attested to by the untimely death of many of the early researchers. The fluoroscopy of whole populations, therefore, is also impractical because of the lethal doses the examining physicians would receive.

Many years ago it was suggested that the image upon the fluoroscopic screen might be photographed, but it was not until quite recently that fluoroscopic screen brilliance and photographic film speeds reached the point that made this practical. Some "photo-fluorography" was done in England, Canada, the United States, and in Germany, working very largely on an experimental basis, just prior

(continued on page 63)

people

portraits

into

by George B. Wright

CONFRONTED WITH AN ARRAY of light sources and a victim, the first question of a beginner is, where do I put my lights?

If we desire merely a snapshot or a print which a brash salesman can peddle to a customer, the answer is simple. We can set up a basic "triangle" layout, or mark the floor with thumbtacks for an inevitable lighting. If more is desired, if we wish to make a portrait of a distinct individual, recording his appearance and suggesting his personality within the frame of an attractive picture, we must spend some time at the beginning observing the behavior of light in the same manner as the painter learns the reactions of pigments or the composer the nature of sound vibrations.

In photography, light serves three functions. Its primary use is for *illumination*, that is, to produce a latent image on the film capable of chemical reduction to a printable density. This is the aspect with which the beginner is first concerned, that of becoming accustomed to the volume of light necessary for recording the image.

Once past this primary stage, two other functions of light become apparent. By varying such factors as the direction of the light, it is possible to control the *drawing* of the image and so to modify the record of the shape and texture of the subject. The possibilities of such distortion, whether intentional or accidental, are so great that the student of lighting can spend a great deal of his time exploring the possible effects upon various subjects.

In the course of this exploration, a third function of light

will become apparent, its *pictorial* possibilities. The proper arrangement of light volumes within the picture area is basic to conveying our emotional reaction with the subject of the picture in creative terms.

The foundation of our craftsmanship is in this understanding of light: as pure illumination, as an instrument for drawing, and as a pictorial technique.

It is outside the scope of the present discussion to detail the reaction of film when excited by light. Many excellent articles and books cover this in complete detail. This is not to slight theory. That is important, not as so much miscellaneous detail, but as a guide to intelligent action when confronted by a new situation. If we have a sound structural knowledge of our materials we can reason out a sensible method of approach to new conditions or to technical emergencies.

It is the "practical" photographer, interested only in establishing a profitable routine, who is most "impractical" when confronted with unusual situations. A partial explanation of the low standards of many financially successful workers is their honest ignorance of the potentials of photographic materials.

Our practical colleagues have, of course, long ago solved the problem of lighting for illumination; yet it is surprising how many of them have become excellent printers because their negatives are technically poor.

In the beginning, and under unfamiliar circumstances, this problem of exposure will be solved by the intelligent



Illustrating the characteristics of three types of light sources on the face. Left to right, they are a raw 500-watt projection bulb, the same bulb in a small baby-kag spot light, and the same bulb in an ordinary 16" clamp-on reflector.

The effect of raising and lowering a light and its result on the apparent shape of the face. Light from a 45-degree angle is the "normal" light for viewing the face. As it is lowered, the face is broadened in appearance, and when it strikes up from below, it gives an exaggerated, theatrical appearance which is good only for special effects.



use of an exposure meter. It is the problem of light as a drawing agent that we will discuss at this point.

Let us start with one light and one subject, preferably a patient human being. No plaster head will show us the texture of flesh, nor the nuances of shape of actual features.

Our results, like the illustrations on these pages, will not be "pictures" even in the most elastic sense of the term, but will give a series of controlled experiments which, if carefully followed, will remove most of the "mystery" from portrait lighting.

This single light source will later become, in more complex lighting patterns, what we term the *Key Light*, and what other writers have variously termed main light, drawing light, or modeling light. As we shift it we shall see that by varying any of the factors of *size*, *height* from the floor, *direction*, or *distance*, we will obtain a significantly different recording of the subject on film.

Only one of these factors should be varied at a time. The infinite range of possibilities when they are simultaneously varied is the reason for the initial and usual confusion about lighting.

After some experiment of this sort,

we can examine a picture and accurately estimate the type of light sources used, their number and location, and, more to the point, ourselves select and place lights to create an effect that will correspond to our own mental image of the result.

In the first illustration on page 12, a hint of the difference in effect of types of source is given. For these, a 500-watt projection bulb was used. The first picture shows the bulb used alone, without reflector. In the next, it is placed in a spotlight for which it is intended, a small one with a fresnel lens. The third picture shows the same bulb in a conventional 12" clamp-on reflector. In all three pictures the bulb is as close to the same spot in relation to the model as could be obtained.

Magazine reproduction obscures to some extent the differences which the photographer can produce as he repeats the experiment. If his exposures are "correct" he will find that the spotlight gives a richness of skin-texture not easy to achieve with the other sources. The shadows with the raw bulb are wire-sharp, and with the reflector soft and diffused, while the spotlight gives a choice of either, depending on its focus.

The reflector, particularly with a photoflood bulb as it is commonly used, tends to wash out detail unless it is very carefully placed.

Such light-sources as a spotlight with a fresnel lens (one with concentric rings embossed on the surface) are comparatively inexpensive even for the amateur. The baby-keys of the studio run to over a hundred dollars each with their stands, but lighter models for home or studio use can be had for around twenty dollars each.

Variation of distance is not here illustrated as the differences are too critical to reproduce. In the ground-glass of the camera, it can be seen that the fine texture of skin will appear and vanish as a light is moved closer to the subject. A difference of a few inches significantly modifies this (as does the strength of the other lights we shall discuss in subsequent articles).

Most important, of course, is the angle at which the light strikes.


On page 13, the light-stand is directly facing the subject who is turned away from the camera to a "normal" quarter-turn, a position, which gives us more flexibility of lighting and of easy posing than does either the relatively static full-face or profile.

In this issue, *AMERICAN PHOTOGRAPHY* presents the first section of material selected from "People into Portraits," which will be published next year in book form. The book will be a complete coverage of the problems of portraiture — lighting, posing, design, groups, costume, make-up and retouching, and customer-photographer relationships. No such thorough coverage is available to the prospective portrait photographer, either amateur or professional.

Wright has operated his own portrait studios, taught portraiture in several states and demonstrated these tech-

niques before camera clubs and on television. He has been invited to teach this summer at the Country School of Photography and is now on the editorial staff of *AMERICAN PHOTOGRAPHY* magazine.

This first installment is an initial step in the understanding of how to light the human face so it will be presented exactly as the photographer chooses. Readers with portrait problems are invited to send questions. These cannot be individually answered, but future installments will be planned to cover those problems which are most commonly encountered.



The first illustration shows it set for a 45° downward angle. This is the most natural light since it is the average angle of illumination as we look at other people in ordinary life.

Beside it, the light has been brought down to a level about even with the face. This is effective for certain purposes, and the absence of a strong nose-shadow makes it useful for soft and flattering pictures of girls.

In the last illustration, the light is below chin level, a position for strong but unnatural theatrical effects.

Anatomically, the human being is constructed to live under light from above eye level. The projection of the brows and the upper eyelid are such that discomfort and strain are experienced in looking into a light source lower than this. Consequently, when we wish to present a fellow-human-being in normal lighting, one or the other of the first two vertical light-angles should be used.


The greatest variation in our drawing comes from rotating the light in

a horizontal semi-circle around the subject. There will be more learned about effective lighting—that is, lighting for recording both the documentary facts we wish to state and for pictorial results—by performing this experiment on as many different persons as we can get to submit to the experience, than will be learned from all the discussions in the world, including this one.


Examination of pictures published in magazines or exhibited will show that each of them is a variation of one of nine possible light-positions (for the quarter turn of the face) of the key light. Each of these shades off into the next, but each is distinctive enough to picture separately.

Understanding of this will be most rapid if each of these positions is actually recorded on film, printed, and kept for reference. A little patience at this point and the foundations of lighting the human face will become simple.

As the single light is rotated (see the illustrations on page 14), study



The most important foundation for learning to light the human face intelligently is to sense the changes in drawing made as the light is rotated in a semi-circle around the subject. At the extreme, we have a narrow line down the far cheek, which grows as the light is brought toward the camera. In the middle positions, the triangle from brows to chin is emphasized, the most important part of the face. As the light reaches the camera and goes beyond, the whole of the head is illuminated and becomes relatively "flat" in drawing. None of these extremely contrasty lightings is a "portrait" but each could be developed into one by adding light sources to fill in shadow-areas, accent hair and separately light background for separation of figure from ground. Not all of these are always needed, as will be later demonstrated, but these four sources are basic for all lighting patterns in portraiture.



the changing shape of the face. Certain positions, particularly those where the light is at about 45° from the camera to subject axis, will emphasize the triangle of the face from brows to chin, the area which contains the expressive features.

As the light is brought closer to the camera, it will broaden the apparent size of the face, as further back it narrows it. These changes we will be able to exploit later when we consider the problems of the "non-photogenic" face and how to distort our recording of it to make of it what we choose, to suit either ourselves or the customer.

We may pin a name to each of these patterns, if we choose. Such names are quite arbitrary and every writer seems to adopt his own nomenclature. There is complete confusion of terminology in the field and probably only a system of polar coordinates to designate the direction and distance of the lights would adequately serve. For the brief time that it is necessary for a photographer to consider these patterns, arbitrary labels to distinguish them will do. Later, they may perhaps be nameless, a part of the worker's unconscious working background.

Running down and across the page, we can call these patterns:

- Edge lighting
- Back lighting
- Back 45° lighting
- Double 45° lighting
- Glamor lighting
- Butterfly lighting
- Top front lighting
- Front 45° lighting
- Lateral lighting

None of these is, in any sense, a portrait. But each of them gives the location of the key light for a particular lighting system which would

result in a portrait. In a subsequent installment, we shall show how this is done, once the location of the key light is selected on the basis of the particular recording and particular mood we wish to present.

Not too much modification, however, would be necessary to turn several of these into one-light portraits. By slightly modifying the angle to suit the individual features, several in the middle of the series would serve as final portraits (with, of course, some modification of posing and bringing out a better expression in the model).

It is our purpose here only to suggest the basis for individual experiment with the student's own lighting, camera and subject, that will give him the feeling for how light behaves when it is reflected from human features.

A similar series is presented on page 16 for the profile. (The full face will be shown in another condensation of this material.)

Each of these roughly corresponds to a position in the quarter-turn series and can serve as the basis for either a complete lighting set-up or be developed into a one-light portrait.

The spotlight is, as noted above, the most satisfactory light to use in portraiture. However, if one is not available, almost comparable results may be had with the ordinary amateur equipment. In selecting this, it should be noted that a reflector not larger in diameter than the head be chosen for lighting the face. One smaller than this will not cover uniformly unless it is pulled back farther than the usual working distance; one larger will spread the light too far around, giving a flat result.

With either piece of equipment, the subject should first be partially turned

from the camera. This angle is determined by finding the point at which we have a straight nose-line and an attractive line at the edge of the far cheek simultaneously.

The light is placed, first, almost behind the subject. With a reflector, this may be difficult to do without sending enough light directly into the lens to fog the film; with a spotlight, the beam may be controlled to prevent this from happening.

The best results for this will be found for most persons if the light is almost on the same level as the head.

Once this is on film, it is moved further around the semi-circle toward the camera, so that about one-third of the face-area as visible from the camera is illuminated, while the other half is dark.

In the third step, the light should be raised to a normal 45° vertical angle and brought around until it creates a light triangle on the cheek nearest the camera.

Further around, it will drop a separate nose-shadow which should be adjusted in size by moving the lamp slightly, until it creates a pleasing shape. The next patterns involve moving the light-stand only within a radius of a foot.

When the light is raised, or brought in closer, it will drop a very long nose-shadow down over the lips of the subject. This pattern was utilized to the extreme several years ago by photographers in Hollywood, glamorizing their subjects. It has a limited use, especially because it will emphasize every roughness of skin. The subject should have a good complexion, or the photographer enjoy retouching.

Back to the original semi-circle, when the subject's nose points exactly





The revolution of the light in a semi-circle is shown on the profile. The profile is interesting pictorially only when it is of classic beauty or is character-revealing. Ordinarily, middle positions are more satisfactory. The light rotation here on an excellent profile shows the same progression as that on the previous pages: from edge lighting, through the middle positions which emphasize the triangle of the expressive features, around to the relatively "flat" lighting as the light reaches the camera and goes beyond. With fill-light in the shadow, and with accent-lights, each of these (except possibly the last) could be developed into a portrait lighting pattern.

at the light-stand, we have two patterns: one with a nose-shadow, one where the light is dropped until this shadow just barely disappears. The latter, especially, is usually a very flattering light for girls (particularly when it is built up with additional lights into a standard lighting-scheme). It has the disadvantage that it is difficult for the model to face directly into the light.

Further toward the camera, we create first a triangle on the far cheek, and then, as the light passes to the other side of the camera, the opposite pattern to the second one, where two-thirds of the face is illuminated and one-third left in shadow.

Those who have the patience to actually perform this experiment on several persons, record it on film, and make contact prints of the results, will have gone a long first step toward expertness in lighting.

It will be obvious which of these patterns is most suitable for certain types of face, and how the appearance of faces may be selectively distorted by control of the lights.

The camera always lies. It is the mark of a good technician that he can select the particular lie he wishes his camera to tell, rather than accept an accidental version. This is true in all photography. The focal length of the lens, the film, the filters, every factor, influences the final result. In portraiture, one of the most important factors is the control of the light.

Patience over a few months of experiment, and light suddenly becomes so obvious that its future control is automatic. Impatience and refusing to bother with the experiments suggested here and in future installments, will leave it always a mystery.

Further material selected from "People Into Portraits" will be presented in an early issue.





Ozzie Sweet, professional photographer who enjoys his work, takes a busman's holiday!

Joust in Connecticut

WHY DON'T YOU come with us, Sunday?" asked Ozzie Sweet, "We're going to spend the day taking pictures just for the fun of it, no client's interests considered!"

"Sounds like fun, count me in," I replied.

The chance to go on location with photographer Ozzie Sweet would, I knew, be an excellent opportunity to pick up some color picture pointers the easy way and firsthand, but somehow I was surprised that after all his years in professional photography he would still want to spend time shooting pictures for fun.

"Do you really mean for the fun of it, Ozzie?" I asked. "Don't you get

tired of cameras and making pictures all the time?"

"Well, I've planned this little trip as a refreshing change. Free from thoughts of client's requirements and

The story of a day with Ozzie Sweet, illustrator, as he reverses the role of the Connecticut Yankee and brings King Arthur's knights to the hills of southern New England.

If you rubbed your eyes over two armored knights riding the tailboard of a station wagon one day, here's the reason why.

early deadlines, this will be different from my usual day with a camera."

I began to wonder what kind of pictures he was planning. Thoughts of some of his past magazine covers came to mind. The one for "Look" that had more pretty girls on it than I had seen before or since, the "Newsweek" covers with famous personalities, and the famous once-in-a-lifetime shot on "Sports Afield" that recorded the split second leap of a trout as it whipped up out of a busy stream hooked to a lucky fisherman's line, all these and other pictures flashed across my mind.

Ozzie gave a surprising answer.

"We're going to do a scene depicting the battle for the Lily Maid of Astolat."

by Keith Clark

photography by Russ Fairbanks



Two modern knights in battle over the shuddering maiden, perspire before Sweet's camera. Connecticut hills look like King Arthur's Wales (well, almost like it) and the armor does, too.

"Say that again!"

"That's right, from the King Arthur stories. Two knights were in love with a beautiful flaxen-haired maiden. She loved one of them but he wasn't a very big man and the other fellow was a giant. The huge one suggested that a battle would settle the issue, and with Lily as an unwilling witness, they did fight and with a story book outcome." Ozzie explained that the days of King Arthur had always interested him.

The set-up sounded photogenic to say the least. Knights in armor, long murderous swords, and a beautiful blonde "damsel."

The following Sunday morning I took a "what's the weather?" look out

the window as soon as I awakened. The day was perfect. The station wagon was soon loaded with Ozzie's lovely and blonde wife, Roseann, Russell Fairbanks, the photographer who was to shoot a complete picture story of the day and the two game actors who were to furnish the battle. The armor and swords attracted immediate attention.

"They are from Brooks Costumers in New York," revealed Ozzie. "Brooks went to a lot of trouble to get exactly what I asked for."

We had just started and I was learning already! The pictures wouldn't be taken for another hour or so and yet it was obvious that they should be worth while. Much time and fore-

thought had been spent on them. I was honest with myself. Of the thousands of pictures I have taken, had I given them such thorough advance planning or preparation?

"We're going just above the Parkway to rocky terrain," Ozzie continued, "a location I spotted weeks ago as ideal for one of the battle scenes."

On a grassy field, we unloaded what seemed like dozens of cameras. Actually there were only Ozzie's two Roliflexes, his 8 x 10 view camera, and 4 x 5 Speed Graphic together with Russ Fairbanks's Rolci and my Bantam.

It was getting hot and the "knights" were more in the mood for a sunbath than for donning heavy metal war regalia. The pictures had to be made so the task of dressing for battle began.

After a tremendous amount of pulling, grunting and squeezing there they stood, looking unhuman and dangerous. The big fellow clattered to the ground almost immediately, under the weight of the unaccustomed iron. It had taken longer for the knights to dress than the average modern beauty takes dressing and painting up for a date. Their woes were forgotten when Roseann came on the scene. There was a whistle of appreciation at the sight of her in her flaming red, blue and gold trimmed robe.

"Whew! Did you make that?" I asked.

"No, Brooks made it to order for us, copied from an old painting." Immediately Roseann was helped by her photographer husband onto a large rock from which she could view the battle and weep.

Now the moment had come. I remembered watching Elia Kazan directing a few movie scenes. He had nothing on Ozzie who described some of the history and story of the scene which he wanted to portray, and then actually demonstrated the poses he had in mind. The cameras were in position and now with the raising of the swords the production began to take shape.

Both a Norwood and a Weston meter were used to measure incident and reflected light, and readings were taken quickly of shaded areas, highlighted metal areas, faces, etc., and of other important details.

The photographer stepped back to a camera, gave the knights a quick pep talk to bolster their enthusiasm and pushed them into the right mood and pose with words. The battle looked real, very real. The fill-in flashed and

we knew the first picture had been taken. Everyone relaxed and a few improvements were suggested, talked over and decided upon. The knights were praised because it surely looked as though they were bent on cutting one another down. The two outstanding characteristics of the day were decisiveness and confidence. Ozzie was open-minded and listened to all suggestions but throughout there was never the slightest doubt that he knew what he was doing and that the results would be a foregone conclusion.

The way the flash continued to function beautifully made me envious.

"Don't you ever have trouble with flash?" I asked.

"Sometimes, but I always carry a spare flash unit, complete. In case any part of the flash equipment gives trouble I can replace it at once. I always have spare shutters and lenses since you never know when some part of your equipment will refuse to function. An established photographer is expected to bring back good pictures, not lame excuses."

As Ozzie made more exposures of the battle for the Lily Maid of Astolat, I tried to keep up with the camera settings but they varied constantly with each change in positions and lighting. At times the background was in focus. At other times a fast shutter speed was used to stop action which meant a very large stop putting the background out of focus, especially when using a long lens. When Ozzie wanted great depth of field he stopped way down and used a shutter speed as slow as a fifth-enth, but in this case the knights and maiden were instructed to remain completely motionless. The fastest speed was a five hundredth, when using a Rolleiflex. The closest to a basic setting during the day seemed to be about a 50th at $f/6.3$.

We had a brief discussion about exposing color film and Ozzie mentioned that beginners seem to underexpose about forty percent of their color shots and overexpose only a bit more than ten percent. He mentioned the effect of the seasons on the strength of light available and also the necessity for sufficiently fast lenses when shooting action because color film is so very slow compared to black-and-white film. He admitted that there were occasions when his exposures were off a bit but experience has a way of correcting that. Even so, he always shoots at least a few exposures over and under what he

thinks is correct when time permits. He uses daylight Ansco Color and Ektachrome exclusively. I was amazed that he never used tungsten type film but that he preferred daylight for every thing, even indoors.

Ozzie stressed the point that fill-in light was used only to "crack" the shadows. A common failing of beginners is to use too strong a fill-in light and overbalance the daylight. In the battle pictures the fill-in was always about fifteen feet from the subjects and 2B blue bulbs were always used.

As the day progressed we went to other locations. One was in a thickly wooded area which was timed for just about noon so a shaft of sunlight shone down through the trees to spotlight the subjects.

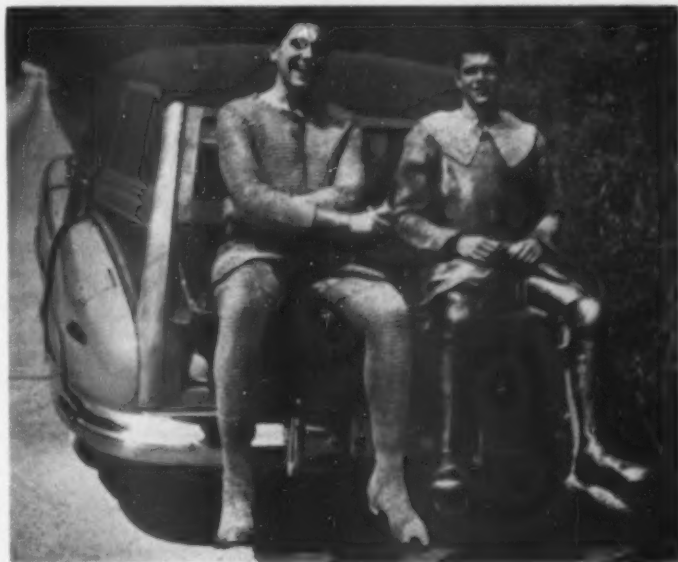
Later in the day we went to a high rock area offering a clean sky background. Here the clouds gave us a break by not hiding the sun and by providing excellent white contrast to the dark boulders, a fact which did not escape Ozzie. He noticed that a cloud was approaching the area in back of one big boulder and waited some time for it to move into just the right position before taking a picture. Very late in the day he worked on dra-

matic silhouette shots of the two warriors as they were fighting atop a cliff. The sun was low and provided an exciting backlight.

It was not all work. There was a picnic lunch, cold drinks throughout the day and much laughter at the expense of the models who were swell sports even though they pretended martyrdom. As we drove from one locale to another the passers-by first made a double take and then broke into laughter as they saw a slick modern station wagon pass with two armor-clad knights reposing on the tailgate, hitchhiking, and comfortably swinging their metal-clad legs in the slipstream. We inside the car feigned nonchalance at the idea of two members of the Round Table of fifteen hundred years ago being our guests.

All too soon the day ended and we returned to our starting point. I had gone on the trip to learn something and I had. When the color transparencies were developed they were even better than I had anticipated and the lesson was learned for good. Planning and preparation are the keys to successful, satisfying photographs in most cases. I had learned that on a photographer's holiday.

The day was warm and so were the knights, but riding the tailboard was cooler, and fun for the ones in the car, too. The neighbors of illustrative photographers see many strange sights.



SALON SECTION

Presented here is a specially-chosen salon section with a group of five prints by Wang Lao-sun of Chungking, China, followed by a selection of the work of five Italian photographers to contrast with Mr. Wang's work. Wang is not a professional photographer but has been making exhibition prints since before the outbreak of the war with Japan in 1937. Since then, photographic materials have been difficult to obtain and he has continued his work under circumstances which would discourage most amateurs.

Photography, like all graphic arts, betrays its national origins. It is possible to tell, almost at a glance, the cultural background of a print as it is of a painting or a drawing. Certain conventions, certain ways of looking at the world, are developed from infancy, and this characteristic vision is represented in the way the artist handles the lens, just as it is when he handles a brush or charcoal. The mistiness of many of these prints, the suppression of all irrelevant detail, identify the maker as continuing the pictorial traditions of oriental art. This art has influenced almost every contemporary artist in the western world to some extent. This salon is presented to our readers, not for them to imitate, but for them to enjoy the world as seen through differently-trained eyes and perhaps then to see our western world with an increased acuity of vision. The Italian prints, while not so strikingly different in viewpoint, are still sufficiently different from the American norm to be worth studying for these differences of outlook and insight.

The first of Mr. Wang's prints, *A Solitary Pine*, on the opposite page, was made on a cloudy August afternoon with an Ikonta 520, 1/50 at f:11 with yellow filter. Super XX developed in D-76, print on Ilford bromide in D-52.



Made with an Ikanta 520 in a light rain at noon in August. Super XX, 1/25 at f-8, developed in D-76, printed on Platino G-52. The suppression of detail at the bottom of mountains is characteristic of oriental art and lends the additional illusion of height and majesty to them.

A PATTERN OF CHINESE PAINTING

Wang Lao-sun





MIST IN FOREST

Wang Lao-sun

Also made on a misty August morning with Ikonta 520. Super XX exposed at 1/25 at f/8, developed in D-76. Print on Ilford Bromide in D-52. The mist creates unusual sense of depth in a scene which is actually fairly shallow, a penetration of the plane of picture which is not usually characteristic of oriental work, yet which does not contradict essential feeling.



A CHINESE LANDSCAPE

Wang Lao-sun

Technical data for this and Mr. Wang's THROUGH THE FOREST on the opposite page are same as for previous pictures. This is on Kodak Platino G, opposite one on Ilford Bromide.





YARDS

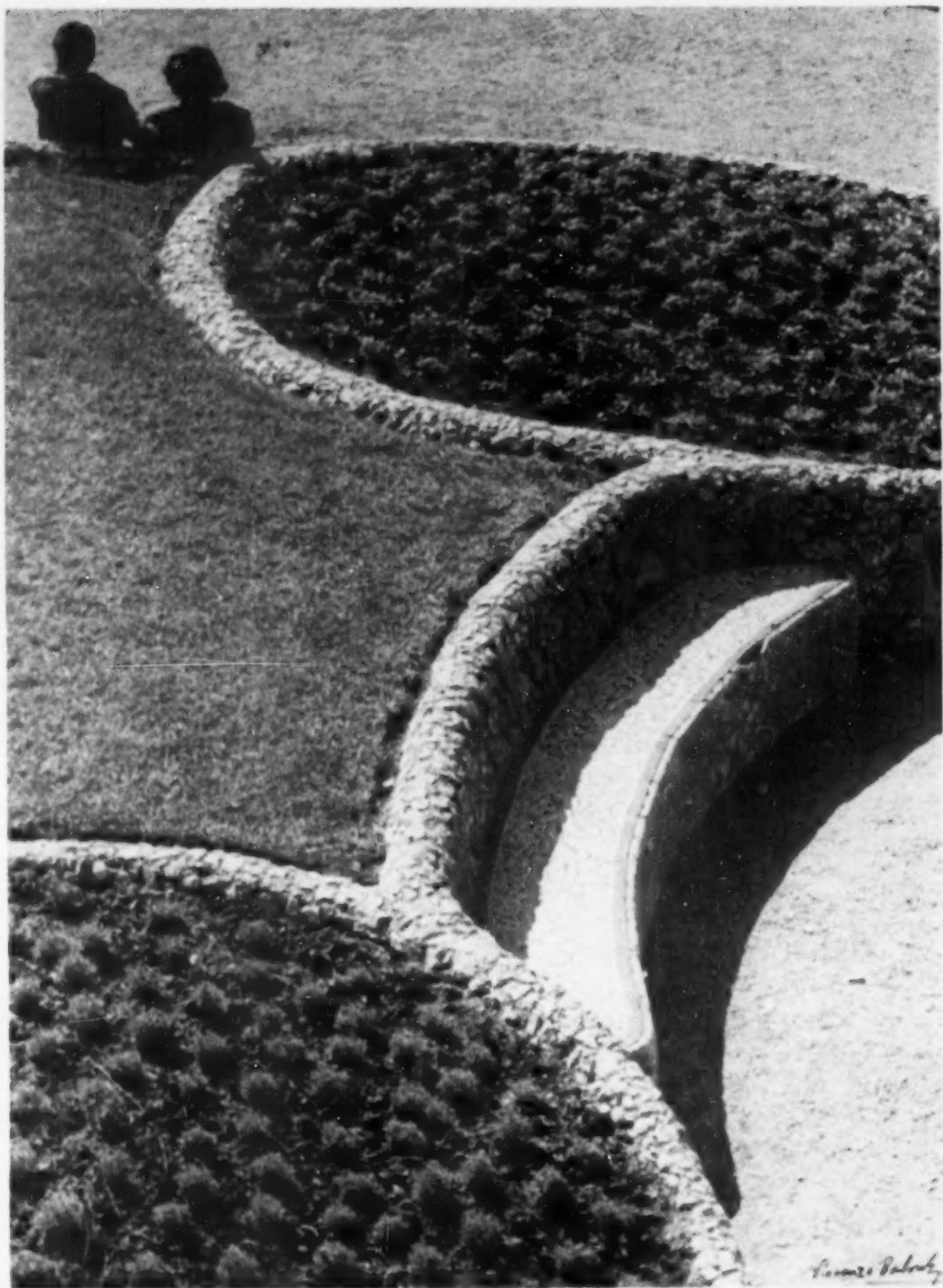
Oscar Marchi

Prints on these facing pages were taken with Leica IIIc, through Summitar f.2 and Elmar lens, respectively. On Ferrania 5.2 film at 1/100. Again geographical background of photographer is evident from stylistic approach. Both construction shot and beautifully framed detail-as-portrait are design seen through eyes educated in southern European cultures.



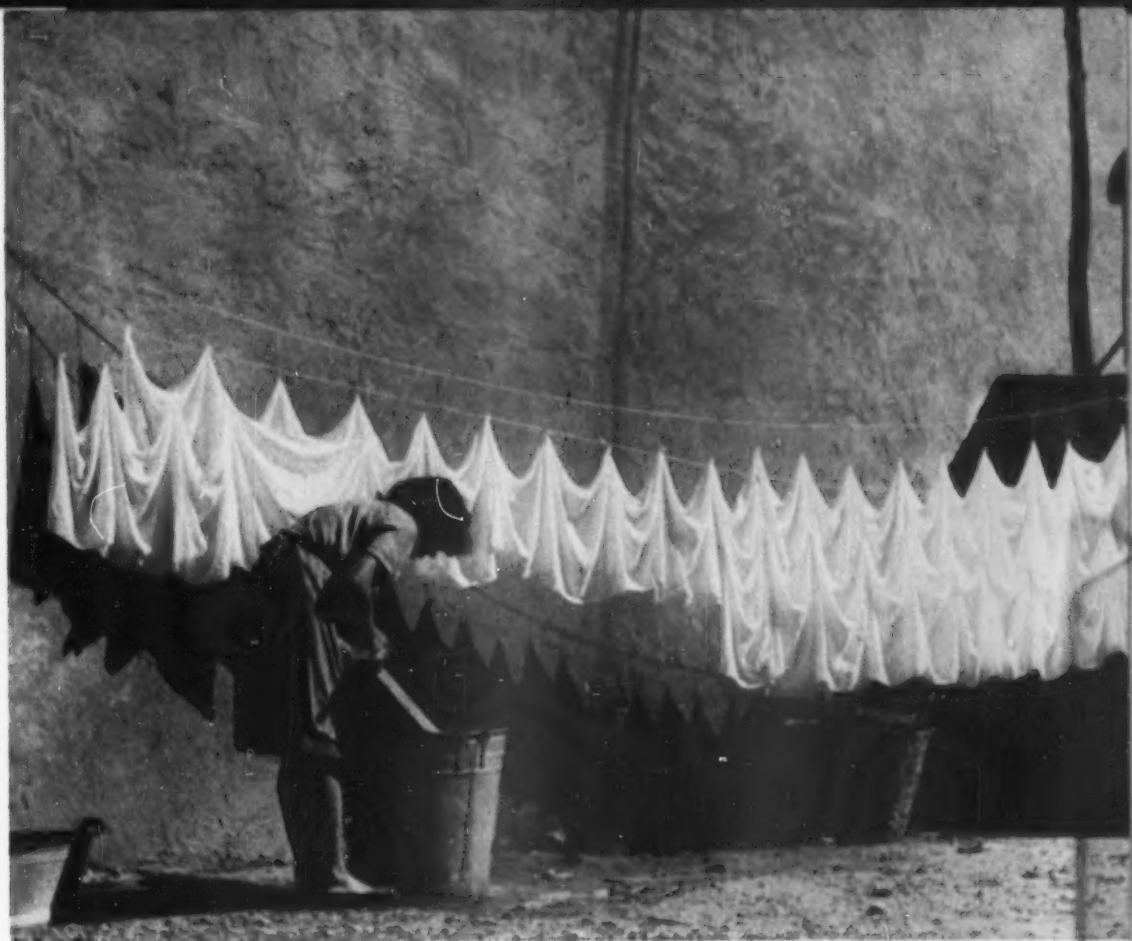
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GIORNO DI BUCATO

Bartolomeo Gaidano

Two contrasting pattern-pictures, graceful sweep of flowerbeds leading to couple at unusually-placed center of interest, staccato lines of morning wash, are work of other Italians. Geometry with Leica and Zeiss Tessar 10.5 cm, 1/60 at f-6.3. *Giorno di Bucato* is Rollei-flex negative on Ferrania Panchrom 17", 1/100 at f-8. Despite the extreme contrast of the bright sunlight, detail has been held throughout the whole range of tones in the print.



ACQUARIO

Vittorio Tedesco Zammarano

Taken with Contax III with Sonnar f:1.5 on Dupont 2 film. Artificial light, 1/50 wide open.
Developed in Agfa 14. Bromide print in Metal. Note the repetition of curved forms.



FIRST STEPS

Gino Danti

Leica with 9cm Elmar, 1/100 at f.6.3, Kodak S.X Panthro developed in Agfa 14. Sensitive study of childhood, also "documentary" in a more real sense than the "ash-can" school.



CHINA COVE, 1940, reproduced above in same size as original by Edward Weston, is Plate 17 in new Weston book reviewed here.

KELP, 1930, reproduced on facing page smaller than original. "My Camera on Point Lobos" has 30 reproductions of Weston prints.



A New Weston Collection

EDWARD WESTON: MY CAMERA ON POINT LOMBOS, 30 plates, introduction by Dody, selections from Weston's Daybook, 1929-32, Virginia Adams and Houghton, Mifflin Co., Boston, 1950, \$10.

This is a magnificently selected and designed collection of the work of the greatest living master of photography. Designed by Jo Sinel and produced under the careful supervision of Virginia Adams, these pictures have the impact and almost the physical appearance of original prints.

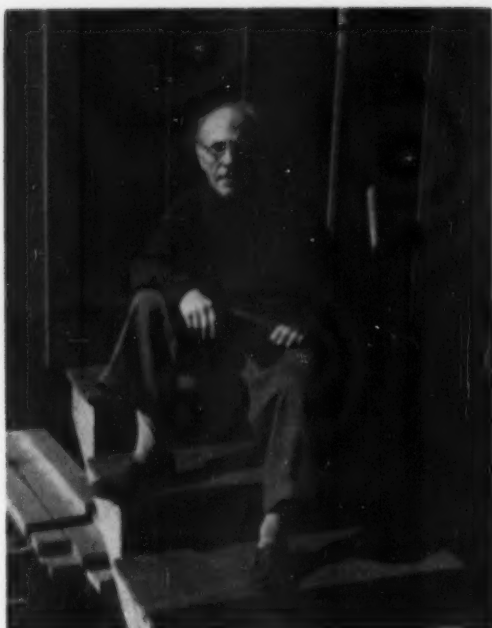
Weston works, of course, with 8 x 10 negatives, cropping the contact prints only rarely. Each of these plates reproduces the original in exact size, as our illustration on the facing page indicates. Magazine reproduction, however, cannot indicate the gradation preserved in this book.

Mr. Weston's work has been widely exhibited since the first World War and he has had at least a hundred one-

man shows all over the world. Despite his enormous productivity and the deserved recognition that his pictures have received, there are actually few workers outside the larger cities who have had the opportunity to see much of it at first hand. This book, while it is a printing-press product, is the nearest substitute for a one-man show in one's own home. Spiral-bound, individual pictures can be detached for framing by those who can bear to separate this collection.

Weston's early work was in the traditions of the turn-of-the-century photography, when camera workers were as busily imitating the broadly-drawn impressionistic work of the painters as the academic artists were busily imitating the detail of the camera. His work was hung in many salons and he operated a successful portrait studio.

By 1919, his dissatisfaction with the tradition became



Edward Weston, portrait by Ansel Adams

evident in a series of experiments which culminated in his closing his studio, abandoning this type of work, and moving to Mexico. At that time the Mexican Renaissance was in full flower and painters like Diego Rivera, Orozco, Siqueiros, and scores of lesser-known men, were producing magnificent murals and some easel works under the patronage of the government.

It was a climate of vigorous and fruitful experiment, and Weston remained in Mexico for several years working out his personal approach to photography which since has had a wide influence on the stream of creative work.

He returned to this country in 1926 and his prints of extreme close-ups of vegetables and other small objects have been widely circulated. His income, as always, still came from portraiture, but a portraiture that now was as uncompromising as his other work.

In 1930, his first one-man show was held in New York, the first of many such which were to follow. In 1937, he was awarded a Guggenheim Fellowship, the first photographer so honored. This grant financed a long trip through the western states. A selection from the work of these years was published as "California and the West" with the collaboration of his wife, Charis Wilson Weston.

His studies of Point Lobos, which has also been made famous in the poetry of Robinson Jeffers, have extended over 35 years. The earliest of the plates selected for this book is from 1929, fourteen years after his camera began the distillation of vision that is exhibited here.

The prints range in subject from close-up detail of kelp, such as the photograph we reproduce at the head of this review, which is Plate 5 of the book, to studies of wind-eroded cypress ("like a flame") and sea-eroded rock. There are more general views, and pictorialists, particularly,

should study the powerful "China Cove, 1941," Plate 6, "Cypress Grove, 1940," Plate 12, and "South Shore, 1938," Plate 18.

There is not a picture reproduced here that other workers cannot study with profit.

The literary matter of the book increases its value to all serious students. It begins with a description of the Point Lobos area and of its relationship to Weston, written by Dody, who has worked with him for the last two years. It concludes with seven pages of excerpts from his Daybook which she has selected to accompany the plates.

These notes begin with March, 1929 when he first began to concentrate on the possibilities in the rocks and trees and vistas of Point Lobos. A note a year later mentions the photograph of kelp we reproduce on the previous page:

I had found the kelp the evening before, washed in by the recent storm, the heavy sea. I knew it would not stay put, perhaps not even the night, so early next morning I went down to see what the tides had done; and there it lay unchanged, twisted, tangled, interwoven, a chaos of convulsed rhythms from which I selected a square foot, organized the complex mass, and presented it, a powerful integration. . . . I get a greater joy from finding things in nature, already composed, than I do from my finest personal arrangements.

Others of these selections tell of his personal methods of work, methods which have widely influenced the work of others and our appreciation of photography. It was not until 1930 that some of these were developed into their present form. In a note early in that year, he mentions:

Long ago I thought of printing my own work—work not done for the public—on high gloss paper. This was some years back in Mexico, but habit is so strong that not until this last month did I actually start the work of mounting glossy prints for my collection.

It is but a logical step, this printing on glossy paper, in my desire for photographic beauty. Such prints retain most of the original negative quality. Subterfuge becomes impossible. Every defect is exposed, all weaknesses equally with strength. . . . Honesty unembellished—first conceptions coming straight through unadulterated—no suggestion, no allegiance to any other medium. One is faced with the real issue, significant presentation of the Thing itself with photographic quality.

It is a temptation to try to quote every paragraph of the Daybook. It alone is worth the price of admission.

Fine art of any period is "modern," and much that is labeled "modern" is very academic, decked out with a few frills.

It is not subject matter that makes one contemporary, it is how one sees any subject matter. Once exciting, the repeated photographing of distorted perspectives is becoming boring. . . .

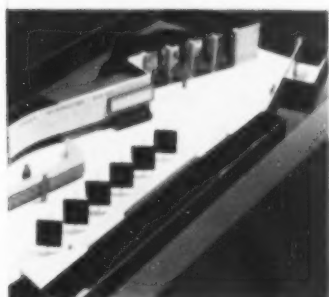
The last page contains a note by Ansel Adams on Weston's equipment and materials. It should be required reading for every photographer, particularly that large fraction which is continually searching for a solution to all problems in better and glossier equipment. These prints were produced with an 8 x 10 camera supported on a tripod (not always sturdy) and taken with lenses ranging from a \$5 rapid rectilinear to a more expensive triple-convertible anastigmat, printed in a frame beneath a frosted bulb, and washed in a redwood sink. As has been said so often before, and is the answer to both the frustrated amateur and the critic who doubts, still, that photography is an art: photographs are made by men, not by equipment.

For most of us, ten dollars is not easily come by in these days. It is better invested in this book than in the latest gadget to make photography painless. It will result in better pictures.

G.B.W.




Kodak Invites You To Visit The COLORAMA— A Spectacular Achievement in Color Photography



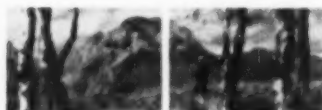
In Grand Central Terminal, New York City, there's something new... and tremendous... and important to photography and to you.

It's the Kodak COLORAMA—a magnificent full-color transparency, 18 feet tall, 60 feet from end to end (see scale model above). To millions, it will demonstrate for the first time the full richness and exquisite beauty that can be achieved with Kodak's full-color films, and the pleasures of picture-taking everywhere—color and monochrome.

Behind the COLORAMA, on Grand Central's East Balcony, is the Kodak Photo Information Center (see left)—staffed by personnel trained to help answer any question you have about photography.

The huge transparencies for the Kodak COLORAMA are produced at Kodak Park in Rochester, N. Y., by especially designed equipment... 

Here Is How Kodak Produces The World's Largest Full-Color Transparencies



1. Two or more full-color originals on sheet film are required. Maximum height is slightly less than 5 inches, maximum length of each, 9 1/4 inches. For a single panorama to fill the entire 80 feet, the photographer takes two or more pictures with a carefully leveled camera pivoted under the optical center of the lens.



2. Each original is projected in strips about 5 inches by 3 1/4 inch. The special enlarger at left faces an "easel" measuring 2x20 feet, supporting a strip of special positive color film 19 inches wide and 18 feet long. After exposure, the film is processed in a continuous operation, for uniformity's sake, in a machine of the type used for processing Kodachrome and Kodacolor roll films. For each exposure the color original is moved down one step; a simple registering grid, in contact with the film, shows exactly how far to move it. The enlarger is mounted on a lathe bed for exact alignment and maximum rigidity. It uses a 1,000-watt lamp and a standard Kodak enlarging lens; the average exposure for each positive strip runs about 30 seconds. The enlargement ratio is normally 44:2 diameters.



3. After processing, the positive transparency—in a roll containing about 700 linear feet—is cut into 18-foot strips which are matched, and edge-spliced to form one continuous film, 18x60 feet. Finally, grommets are inserted along the top, for suspending the film in place.

4. The great transparency is now rolled on a film spool—20 feet tall (see upper right) and shipped to Grand Central Terminal. The enormous frame (shown on preceding page) contains two transparent sheets, between which the transparency is sandwiched. To put it in place, the front sheet is shifted forward, leaving an avenue sufficient for a large moving dolly. The film spool is up-ended on this dolly, and the end of the film is anchored at one end of the COLORAMA frame. Workmen then draw the dolly along, unrolling the film as they go, while another workman hooks the film in place at the top of the frame.

After the entire 60 feet of film has been suspended, it is further anchored at the bottom and ends with spring anchors which keep it under gentle tension and accommodate expansion and contraction. The protective sheet is next rolled back into place, and the lights turned on. The illuminator is a solid bank of cold-cathode tubes, standing vertically 2 tiers high and spaced 2 1/4 inches on centers, consuming 61,000 watts.

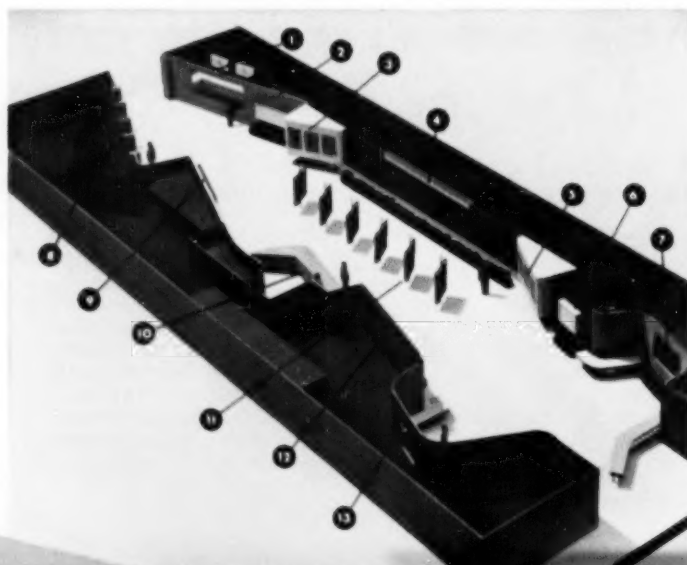
More than three times as tall as a man, this is the film spool for COLORAMA transparencies.

Bring Your Questions To The "Center"

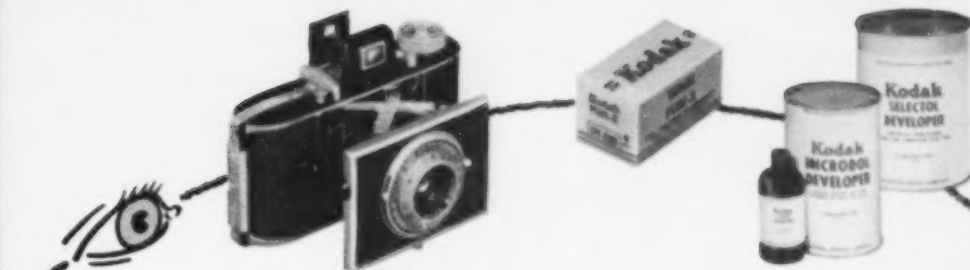
Kodak's Photo Information Center in Grand Central Terminal is planned to present continuous exhibitions of fine photography and equipment, and to help answer your questions about any photographic topic. Problems which cannot be solved on the spot are referred to Rochester for further research and report.

Features of the Center (see below) are: 1) complete kitchen-darkroom; 2) photographic accessories display; 3, 4, 5) prints and transparencies; 6) equipment display; 7) continuous slide show for children; 8) large (30x40-inch) color transparencies; 9) home movie equipment; 10) information counter for questions and answers; 11) display of fine photographic prints, salon selections or work of an individual artist; 12) and 13) still photographic equipment.

No equipment or materials can be purchased at the Center. It is on the East Balcony of the Grand Central Terminal, immediately behind the Kodak COLORAMA.



Kodak
TRADE-MARK



CHAIN REACTION...

... and it's a wonderful sequence, from gleam-in-your-eye to finished print, when all your equipment and materials say "Kodak"

A GOOD PHOTOGRAPHER can produce pictures with any old box . . . any old film . . . any old paper of the right contrast. But he will produce better pictures, with less effort, when he uses good equipment and materials fitted to the job.

In fine work, it's always the extra measure of quality that makes the difference . . . the extra crispness and definition that come only with a fine lens . . . the extra cleanness, tonal gradation, highlight and shadow detail, and uniformity of grain in a negative made on the right film and developed in the right de-

veloper . . . the extra sharpness, snap, and tonal separation that a *Lumenized* enlarging lens delivers . . . the extra sparkle and tonal quality that come only from a fine paper, properly selected for the subject, and properly processed in a developer suited to that paper.

When you use Kodak equipment and materials, you know you're on safe ground—able to rely on each individual item, and good teamwork between them. That's why it's smart to specify "Kodak" when you buy. Eastman Kodak Company, Rochester 4, N. Y.



1. Good pictures start with a good lens in a well-designed camera. Each Kodak Ektar, Anastigmat, and Anastigmat Lens is unexcelled in its price class. And each detail of every Kodak camera is designed to support the performance of the lens—to assure that all its quality is utilized.

2. Film quality must fit the camera and lens. Kodak Films are famed for their reliability—for the precision with which each type does its work.

3. Processing should fit film and paper. Kodak chemical preparations are tailored to complement Kodak materials.

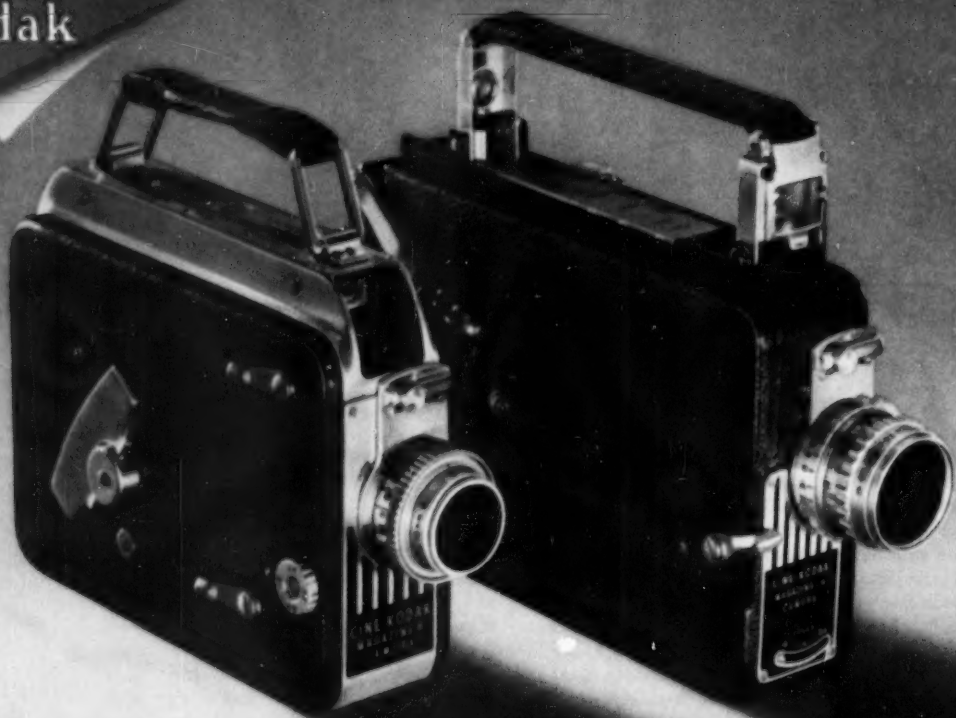
4. Enlarger and lens must match the quality of camera lens and film. A Kodak Enlarging Ektar or Ektanon Lens and a Kodak Flarelite Enlarger do exactly that.

5. Sanitized paper brings back the gleam to your eye. The chain is complete . . . if the paper rises to the occasion. Kodak paper will.

... in home movies, too. See next page ▶

Kodak
TRADE-MARK

Kodak



**Add color AND ACTION
to your picture records!**

YOU'LL make wonderful movies from the start with these finest, most convenient of Kodak Cameras for personal movies. Movies in sunlight, of course, and because of their superb lens equipment, on overcast days, as well. Nighttime is movie time, too—you make indoor movies under photoflash lamps . . . film many after-dark sports events under standard lighting.

Indoors and out, most of your shots will be on wonderful full-color Kodachrome Film. But you can also make movies in black-and-white—switch films any time without risking a scene or a single movie opportunity.

And that's only the start!

Want to s-l-o-w-o-u-t action? It's finger tip easy! Just turn a dial and you set the motor to make slow-motion movies.

Want to "pull in" distant objects? The standard lens inter-

With Kodak's Top-of-the-Line

Movie Makers—Cine-Kodak Magazine 8... Magazine 16... Cameras

changes in a jiffy with any of several fine Kodak-made telephotos, available as accessories . . . and the finder adjusts to show the field.

Want to film near-microscopic close-ups? The standard lens focuses way down . . . to within inches of the film plane. But if you need even closer coverage, these Cine-Kodak Cameras make it possible. Accessory Lens Spacer Rings, for example, let you move in for fields as small as 1/4 inch in width!

Both cameras provide for all this . . . and more. Both are equipped with indoor-outdoor exposure guides. With both, pulsating indicators gauge scene length. Both are supplied with fast f/1.9 Luminized lenses—a fine Ektanon Lens with the "Magazine 8" . . . an absolute top-quality Ektar Lens with the "Magazine 16." And both feature 3-second magazine loading—the handiest, most convenient method ever devised.

Which to choose? That depends largely on how you plan to show your movies. The "Magazine 8" makes movies wonderfully suitable for moderate-sized screenings in homes and clubrooms. "Magazine 16" movies are larger . . . can be shown not only at home but in auditoriums as well—on screens up to 10 or 12 feet in width.

Prices: Cine-Kodak Magazine 8 Camera, \$147.50 . . . Cine-Kodak Magazine 16 Camera, \$175—including Federal Tax.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Who's Master? You or the Exposure Meter

Pop sez . . .



Franklin I. Jordan, F.P.S.A., F.R.P.S.

THE THREE MECHANICAL processes necessary to make a photograph are exposure, development, and printing. These three basic processes have been mechanized to a remarkable degree, to the great advantage of photographers, but they still demand considerable intelligence in the application of the mechanics. Old Edwin Hale Lincoln who was killed by a car in 1938 at the age of 91, thus cutting in mid-operation a very promising photographic career, used to say that God never put brains anywhere except in a man's head, and that no photographic doodad ever had any. This brings us by natural and gradual steps to exposure meters, which are the subject of this morning's discourse.

DERBY HAT SHUTTER

Early exposures were made by a derby hat because making an exposure then included improvising a shutter, since shutters had not yet been invented in the days of which I am speaking. Neither had meters, so you had to guess how much exposure was needed, and that was the place in the proceedings where your God-given brains were used. But this problem was greatly simplified by dividing exposures into only two classes, long and short. The actual exposure was made by capping the lens with your derby hat, drawing the slide, removing the hat for the desired length of time, and then recapping the lens with it. If you wanted a long exposure you waved the hat in a wide circle before putting it back over

"Pop" is the affectionate nickname that follows Franklin I. Jordan, F.R.P.S., F.P.S.A., around. There is no writer on photography who can get across so much information while you are chuckling with him. This month he discusses meters, brains, and a question that has puzzled many of us.

the lens. If a short exposure was needed you simply narrowed the circle. This resulted in a perfect exposure every time because you used your brains for the only critical part of the process. Life used to be far simpler than it is now.

We have come a long way since those care-free days. Progressing through exposure charts, comparison meters, and extinction meters to the photoelectric variety, tolerance in exposure has been gradually narrowed until for most people it is now completely mechanized. It is not uncommon to find a person on a photographic jaunt toting around a thousand dollars worth of lenses and camera without being able to make a single exposure, simply because he had forgotten to bring his meter. But if you remember the meter, you are practically assured of just as good results as you could ever get with a derby hat—if you still use your brains. If your shutter and meter are accurate and you use the latter intelligently and set it to the proper shutter, emulsion, and diaphragm markings, correct exposure is automatically obtained. Note that there are a few ifs in this formula, but don't let such

little words as "if" bother you any.

Meters and shutters and emulsion speeds are generally kept as accurate as need be by the manufacturers, so there is little worry on that score. Oh, I know that you can work yourself into a sweat and make a contraption to test your shutter and find that it isn't accurate enough to do precision work. But where did you ever get the idea that you were doing precision work? We are accustomed to think that we work pretty accurately in photography, but as a matter of fact we have far greater tolerances in our operations than we do in most affairs of life. There would not be many pictures made if we didn't have. If your boat sails in half an hour and you take an hour to get to the dock, you have missed the boat in every sense of the word, and the result is pretty final. But if your exposure should theoretically be 1/25 second and you give 1/50, on the overwhelming majority of cases you can't tell the difference if you give the denser negative a little more time in printing.

METER USEFULNESS

A word of advice to those poor fellows who are hamstrung when they forget to bring their meters. In the early days of the photoelectric meter it was a common sight to see experienced photographers calculate the exposure as they had always done by sizing up the brightness on the groundglass, or in the hood of a reflecting camera, or just by squinting at the scene. Then,

having made up their minds what exposure they were going to give, they read the meter to see how well it strung along with them. If it did, it proved that it was a good meter. If it didn't, the hell with it.

But with the present great diversity in emulsions there is no doubt that we need much more accurate exposures such as only a good meter can furnish, and only a fool would do without. I even use one myself to keep out of that category. On a recent trip I was shooting Supreme in a Leica and either Kodachrome or Tri-X in a Graflex. Their respective speeds were ASA 50, 12, and 200, so I kept the meter set at 50 and shot the Supreme on the nose and either divided or multiplied by 4 for the other two emulsions. No man living could successively guess exposures on three such different films without getting balled up, especially with the much more critical exposure demanded by color.

But the practice of the old timer can still be used to good advantage in reverse. Take your meter reading to the best of your ability and then check it roughly in the light of your experience. This will show up gross errors, such as careless mistakes in setting shutter or diaphragm, or in forgetting to alter the meter after changing from color to black and white. But first you have to have the experience, and you can even make the meter furnish that for you. You can do a lot of things in this world if you are not too hampered by convention. Use your meter for determining exposure just as any sensible person would do. Then fix the existing light conditions in your mind and make a record of what exposure they require. When you can recognize similar light conditions when you see them again and remember what exposure they called for, you are on your way.

TRICKY EYES

Pretty soon you will encounter light conditions that strike you as being half as bright. By an uncanny use of ratio-cination you will conclude that this needs twice as much exposure. This reasoning is as complicated as that by which we take the reciprocal of transparency to find opacity. When the meter confirms your suspicion, you will experience a wonderful sense of accomplishment. You will have acquired a parlor trick that you can do right out in the open so that everyone can see that you don't have anything up your

sleeve. You can take your meter and amaze your friends by telling them in advance what it is going to say. But I would advise you to take the reading every time because everyone stubs his toe once in a while.

An experienced photographer often uses a meter just to check his judgment, and it easily earns its keep by doing only that. However, if you have operated by this dual control for a while, you can't be stuck when you forget your meter.

A while back I mentioned the intelligent use of a meter. The intelligence consists mostly in knowing what to meter. In a scene that has an overall brightness range of 40 to 1, it is obvious that if you take your reading on the lightest part, the shadows will be woefully underexposed. So you meter the middle tones or take an over-all reading and the latitude of the film will do a pretty good job on them all.

METER VS. BRAINS

That is elementary, like pointing your meter down a little when you have a bright sky because your meter, like your film, is over-sensitive to blue. But it is when you have some one particular thing in your scene that you have to render truly, even if other values are sacrificed more or less, or even altogether, that you have to remember that Ned Lincoln said a doodad had no brains and you have to use your own. Take, for example, a face

against a bright sky. If even a small part of the sky is included in the meter reading, the face will be a hole in the film and a black bunch of nothing on the print. The remedy, as everyone knows, is to take the reading so close to the face that everything else is excluded, or to take the reading on the back of your hand held at the same angle to the light without even leaving the camera position.

After these few prefatory remarks we shall take up our discussion where we should have begun. Martin Kilroy of Plainville, Ohio, wants to know how it can be that a meter reading taken close-up on a subject will give the correct reading at the camera distance, when we all know that the intensity of light falls off about in proportion to the square of the distance. He knows that this law is true, and also that the meter reading will be correct, and he can't reconcile the two facts. A lot of us have puzzled over this problem.

It would take a scientist to explain, and a scientific mind to understand this, but the way I hear it we do not have to reconcile these two facts for the simple reason that only one of them enters our problem. It is not light intensity that we are measuring, but object brightness. Offhand, this may sound like a distinction without a difference, but it seems to unravel the riddle. What we want to know is the brightness of the image on the film, and this does not vary with the distance of the object from the film because another law compensates for the one that you might think would make it do so. The area of the image, being two-dimensional, also decreases by the square of the distance and this keeps its brightness constant on the film.

The scientist baldly dismisses the subject by stating categorically that object brightness is independent of distance. We all know that we can take this for a fact and get correct exposure, so he must be right. And lucky for us, because some of the things that we want to photograph are unapproachable, like shy bathing beauties, if that isn't a contradiction in terms, among other things in this month of August, 1950.

You may write your questions to Pop Jordan at 32 Endicott St., Newton Highlands 61, Mass., from where he watches over matters photographic in the Boston area for readers of AMERICAN PHOTOGRAPHY.

SURVEY RESULTS

Forty-six states and the District of Columbia heard from . . . two states yet to report.

That is the status of the AMERICAN PHOTOGRAPHY Reader's Survey conducted in the June 1950 issue.

The response of readers has been virtually overwhelming.

The editors and staff are most grateful for the splendid cooperation, not only because you are mailing in the replies in such great numbers but also because three out of four are making use of the blank space at the bottom to record opinions that will be invaluable in determining future editorial content of the magazine.

RICHARD T. ELLERY by R. K. Staughton, an excellent portrayal of the artist at work. The arrangement leaves little to be desired, with all objects in the picture-space subordinated to the head and figure of the artist. While the painting might have had a little more light, the background is well keyed and the brushes provide a transitional line, tying the artist to the painting. The strong, well-placed highlight of the shirt effectively raises key of the picture in manner reminiscent of Rembrandt's effective contrasts and subtle detail.



Considering Pictures

*with L. Whitney and
Barbara Standish*

A SHORT TIME AGO, we received a letter from one of our readers requesting advice on how he could improve the quality of his photographic work. He told us that he lived in small city where there was no photographic instruction, and while he had read a good selection of photographic books and received much help from them, he still felt that his work was not all it should be.

This problem is not at all uncommon, and in the case of this particular reader the solution was simple. We suggested that he join a very excellent camera club which we knew was located in his small city. By so doing, he would have an opportunity to compare his prints and experiences with those of other photographers and we were sure he would derive much benefit from this association. Instruction given in books and magazines, which can be worthwhile indeed, is no substitute for the stimulation of personal photographic companionship.

For those who are not fortunate enough to have a good, lively, and interesting camera club near at hand, and who

feel a similar need for photographic help, we would strongly recommend membership in the Photographic Society of America and participation in the print portfolio activities of that society's Pictorial Division. Information concerning this excellent program can be obtained from P. S. A. headquarters, 2005 Walnut Street, Philadelphia 3, Pennsylvania. Incidentally, we should mention that it is not necessary to be an expert photographer in order to derive benefit from the print portfolios, as many of those participating are in the intermediate or semi-beginner stage.

The benefits of camera club membership vary considerably depending upon the size and liveliness of the organization, but most of them do an excellent job of providing photographic companionship, stimulation, and instruction. Many offer regular courses in the various phases of photographic technique; others depend on lectures, print criticisms, and demonstrations to increase the photographic competence of their members.

Over the past few years, we have visited and lectured be-



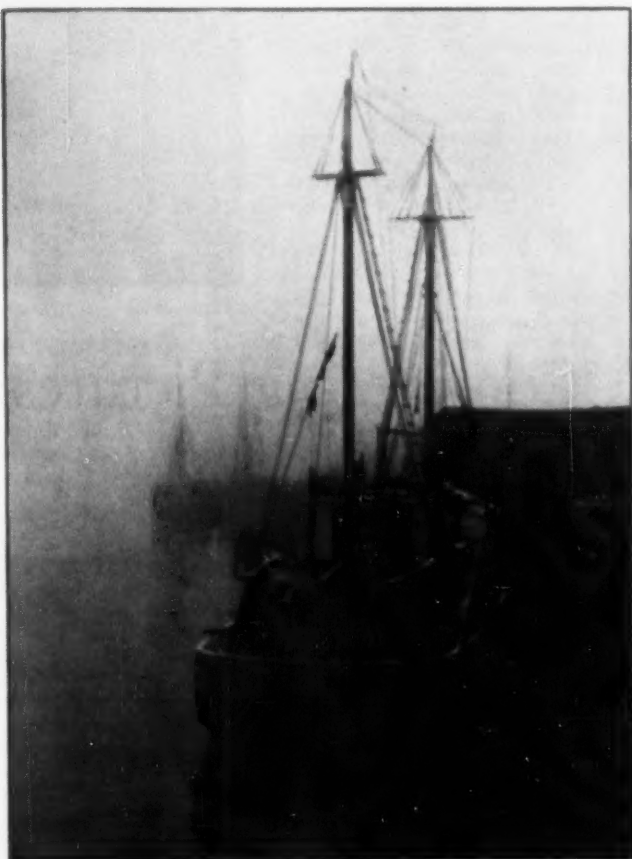
PORTRAIT OF A MONK by Bill Whitworth constitutes a well-posed and effective characterization. The sharp angularity and simple tonality of the robe add dignity to the arrangement, while the book and hand are very well placed. The key of the lighting is appropriate, but a bit too strong on the book and the hand, and the lighting on the back of the neck could be subdued. These are only minor faults in a picture which is both appealing and expressive.

FOG IN GLOUCESTER by Warren Dow, a typical scene of the waterfront on the North Atlantic coast. Nicely arranged with soft and luminous lighting, the picture is well-printed and conveys the rather murky feeling of early morning fog. A slightly lower camera position might have been an improvement as there would have been less competition between foreground boat and wharf.

fore a great many such organizations, some small, and some large, and it has been our experience that the benefits to be achieved from camera club membership bear little relationship to the size of the organization. Indeed, many of the smaller clubs offer a great deal more in the way of friendliness than the larger clubs do. Of course, the larger clubs can usually afford better programs and more varied competitions, exhibitions, and other stimulating photographic affairs, but we still have a very soft spot for those small and lively clubs where everyone knows everyone else and all members do have a wonderful time.

It occurred to us that some of our readers might be interested to see reproduced a small selection of photographic prints made by members of a medium-sized photographic club. If the reader is a member of a camera club of similar size, it may be fun to compare the prints reproduced with the work of his own club; if the reader is not a member of a camera club, these prints will convey an idea of the work that is typical of camera club photographers.

The prints this month were selected from the current traveling show of the North Shore Camera Club of Massachusetts. This club has a membership of about 75 and holds meetings twice a month in Salem, Massachusetts. The prints selected, in our opinion, are a bit above the average of those generally produced by clubs of similar size.

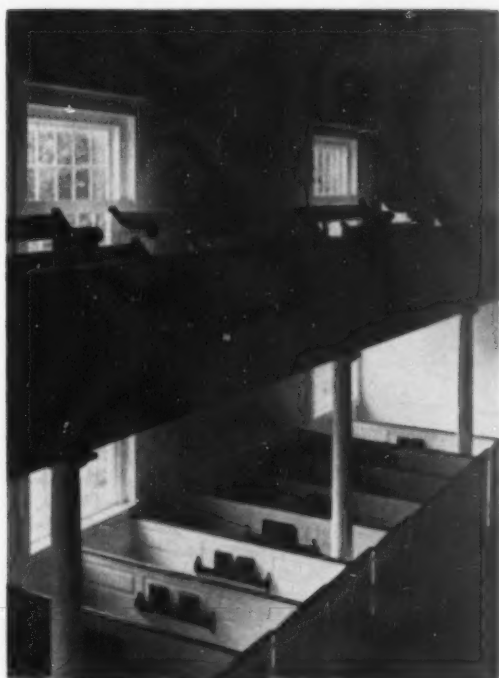


SENTINEL OF THE COAST by Wally Aho, a strongly keyed print, carefully composed and printed. We like the delineation of form induced by excellent lighting. Pyramidal arrangement is balanced by the sweep of clouds.



SUNDAY STROLL by Virginia Carter (right), a very tranquil and charming landscape. The well-placed figures and the interesting group of buildings give a charm and a rather old-fashioned quality to this appealing pictorial print.

OLD STURBRIDGE by W. E. A. Dodge (below), a well-arranged and beautifully lighted study of architectural detail from an unconventional but interesting camera position. The dark band across the middle is disturbing but the areas are complementary and the upper area is made subordinate.



To speed up the handling of photographs sent in for criticism, we are requesting that in the future such pictures be sent directly to our home address in Boston. The prints should be carefully packed so that they will not be damaged in transit and should be accompanied by return postage if the maker wishes to have them returned. Pictures that cannot be reproduced in the column will be individually criticized by means of a print criticism form. A self-addressed and stamped envelope should be enclosed for the criticism. If the prints are inappropriately packed, they will not be returned nor can we be responsible for loss or damage to prints. Send prints to the following address:

L. Whitney and Barbara Standish,
20 Fairfield Street,
Boston, Massachusetts



GLOUCESTER HARBOR illustrates variety of color values, some exceedingly subtle, to be found in the water, sky and fishing craft. The clouds were present in the original scene and are included as adding to mood of picture and as compositional element. Important to picture is their influence on values in harbor water which reflects their subtle shading.

TONAL VALUES IN SUBJECT AND PRINT

*Translating color values in the subject
into the proper range of grays
on the film and paper*

Text and photographs by
Raymond E. Hansen

VALUES IN A PHOTOGRAPHIC print are the tones ranging from the lowest darks to the brightest highlights. In the making of a successful picture a correct rendering of these values is essential. Often the effect of an excellent structural composition is destroyed by the presence of false values. Instances can occur in which values may be deliberately falsified to create some preconceived effect, but this is never successful unless the worker has a sure knowledge of the true values and knows just how far he can digress without betraying the liberty he has taken with reality.

Photographic values are based upon color. It is the translation of this color into monochrome which is the task of the photographer. The correct rendering of values is dependent on lighting of the subject, choice of filters, the development of the film and the making of the print. An error in judgment at any point in this series can affect the values adversely, even dis-

astrously. So it would seem a thorough familiarity with subject matter must be combined with experience in manipulation if a reasonable semblance of truth is to be attained.

The illusion of depth in a picture is dependent upon two types of perspective—aerial and linear. The former is the result of constantly changing values caused by intervening atmosphere between foreground and distance. The painter creates this illusion on a flat canvas by the opposition of hot color to cold color as well as by the change of values. Hot color, the reds, yellows and orange, appear to come forward; cold colors, the blues, purples and greens, to recede. Hence, hot color in the foreground, cold color in the background furnishes of itself the feel of a definite thrust into distance. The photographer can achieve approximately the same result by a correct translation of these color values into black and white. But, as has so often been reiterated and so often ignored, he should realize that white in the foreground—snow for example, is lighter in value than in the distance; dark in the foreground darker than the corresponding darks of the distance. Both painter and photographer can further the depth feeling by throwing shadows across the foreground. The painter at the same time establishes color harmony by balancing the cold distance colors with the cold blues and purples in the shadows.

Cloud values merit special attention. The position of clouds in relation to the landscape planes is determined by their values. Clouds should "stand in," rather than "stand out" of the picture. They form part of the background and should be treated as such. They belong to the distance and must appear to float there above the horizon or the result is palpably false. Printing in clouds from another negative is tricky business; and requires a nice feeling for values, which must conform to atmospheric conditions present in the original negative. The clouds of a brisk, clear autumn day inserted into a scene featuring the drowsing haze of an August afternoon will not make sense. It will be seen to have been a rash venture and one not likely to be repeated once the result is viewed. Further, if printed in too deeply, cloud values are distorted: the sheer brightness reflected from a sunlit cumulus cloud muddled to a sad, gray tone in the striving for some special effect

is, despite the intent, an obviously false conception and offensive to the eye. It may be added, at the risk of becoming banal, that it should be perfectly obvious that the clouds are lighted from the same direction as the landscape, and that they reveal no hint of the fact that they were not present when the exposure was made. It would seem on the whole that, when possible, it is better to select a suitable day and await cloud formations which would harmonize with the general design of the composition. Another remedy for the bald sky is in bromoil printing, in which any type of sky may be added providing the worker is familiar with values and cloud form, and can manipulate them correctly.

Values in green foliage present in-

teresting variations. On a sunny day in spring or summer a little study will disclose the fact that "green" foliage in full sunshine is really not green but has taken on bright hues of yellow, and that the green of the shadows is modified by blues and purples. By turning the head on one side and viewing an oak, birch or other variety of tree from this unaccustomed angle one can prove this at first hand from his own observation. With such a subject a yellow filter (preferably K2) on panchromatic or orthochromatic film, will render values approximately as they are seen by the normal eye. The yellow filter permits the passage of yellow light, while restraining the passage of blues and purples, giving marked contrast and portraying the highlighted foliage

SMASHING SURF shows the nuances of tone in the breaking wave in mid distance. Contrast between the towering spray, the dark values of the ocean and lighter tones of sky above the horizon is marked. Foreground of churning foam is enlivened by many changing values which suggest motion. Heavy values of ledge are in strong contrast to high key of surf, giving picture long range of tone. Shutter speed 1/50, to leave feeling of motion.





SNOW FIELDS gives visual evidence of values on snow. A straight print without dodging or control. Snow in foreground is several shades lighter than that of distance, shadows are luminous and "open" and there is still detail in highlights. Rendering is due to use of K2 filter, quartering light, and exposure for the shadows followed by short development.

more brilliantly. A red filter will so exaggerate the contrast that a travesty will result. Instead of a pictorial effect one is confronted with a poster, black shadows and glaring highlights, void of detail, while the sky exhibits the gloom of midnight. The sky, most luminous area of the picture, represented by the most nonluminous shade, totally devoid of color, coal black! Such renderings may pass as a novelty, or conceivably be used in some form of advertising, but cannot successfully be flaunted as works of artistic merit. Using no filter at all is preferable. There will be less contrast, and a lack of brilliancy in the highlights. Even so, it is to be preferred to the unreal product of the red filter's translation of landscape values.

An acquaintance with color values should be of inestimable advantage to the color photographer. It is not enough to reproduce just any colors which happen to be stumbled upon on a vacation trip, or haphazardly set up in the studio. Even though they appear bright and clear on the resulting slide, the shades of color may clash in a discord from which the friendliest of critics will shrink in dismay. Color harmony as well as reasonably good color rendering is necessary. To

create a picture in full color, in which structural unity and color harmony are combined, is no light task. Mere color records of what is in front of the camera present little difficulty. But the higher urge to create a real color pictorial requires a sense for color and color balance not possessed by everyone. With study this may usually be acquired, in time and with patience. But it will lead to disaster if it is assumed, as may be seen in numerous examples thrown on the screen by ambitious camera enthusiasts who rely on the camera and the color film manufacturers to rectify their own shortcomings in the realm of color.

The color values found in marine subjects run the gamut from the limited range of tones in a silvery fog to the strong contrasts of bright sunshine, in which the actinic quality of the light is exceptionally powerful. Under most conditions the ocean will be seen as of darker hue than the sky above the horizon. Exceptions to this occur. For example, at the decline of day if there are low lying cloud formations in the east, ruddy from reflected light, which tint the calm level of the sea with pastel shades the phenomenon may be observed that water seems lighter in tone than the sky above the horizon. At

other times sky and sea appear to meet, obliterating the horizon line in a shroud of atmosphere. In breaking waves there will be found extremely subtle nuances of color values, which will require a carefully determined exposure and a restrained development to register on monochromatic film. The favorite subject of fishing boats idling at their wharves provides ample material for the study of values in their bulk, their reflections in the water below, and in the sky tones beyond.

To the serious worker, the realization comes that values are as much a part of composition as is structural design. He recognizes that they determine the "pitch" or key of his picture; that they create the illusion of aerial perspective, and, in conjunction with linear perspective, the third dimension in his work; that they are responsible for the semblance of roundness in a portrait, a figure study or the bole of a tree; that they give the feeling of solidity in a print; that values render texture; and that they add richness and quality to the photographic print.



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TALKING ABOUT

PHOTOGRAPHY

WITH MORTENSEN



William Mortensen

Exaggeration in Art



THE AMERICAN GIRL as presented by William Mortensen is a study in cool, classic beauty. For a sample of his amazing skill with make-up, turn the page and see his transformation of same girl.

SINCE ALL ART is idealization or distortion of common factors, exaggeration in the graphic sphere is the very means by which a symbolic and timeless picture may be produced. Exaggeration of subject material is a justifiable device if the end product embodies the restraint and sound pictorial qualities which are present in pictures which have sustained the passage of time. Exaggeration of subject material, however, need not imply sensationalism. This element, which seems so prevalent in photography today, carrying with it the "shock" element demanded by the news editors has, of course, its place, but when sensational subject material dominates the sounder elements of picture construction the result will not be lasting.

There are too many photographers who feel that a picture does not have the necessary impact unless it represents some form of pictorial persiflage, such as a crushed strawberry on the head of a bald man or a trick angle shot of a chorus girl made from the orchestra pit. To the amateur who wishes to produce a picture with a universal appeal, discrimination in the choice of subject material and mode of presentation must be observed.

The prints accompanying this comment and reproduced on these two pages, illustrate the degree of exaggeration that may be achieved by various control procedures, all within the photographic sphere. Here we have exaggeration built on sound principles—not distortion for sensation's sake. The print *The Old Beggar* possesses the element of restraint and at the same time involves the most extreme degree of facial alteration I have ever made.

A major change as herein pictured, requires the most careful handling in order to avoid the cheap melodramatic quality that can so easily creep in. Needless to say, it involves a maximum use of controlled procedure. These procedures involve a major "makeup" job, careful selection of costume elements, a particular adjustment of light to the facial structure, projection control in making the print, and finally choosing some process which allows additional refinements. In the instance at hand a paper nega-



THE OLD BEGGAR shows what an expert — aided by an understanding model — can do with makeup, supplemented by skillful use of print control methods. This pair of pictures dramatizes the effectiveness of Mortensen's technique — yes, it's the same girl as on page 47. The artist makes the picture.

tive was made. (A brief discussion of my methods in connection with this process appeared in the June, 1950 issue of AMERICAN PHOTOGRAPHY.)

The makeup material used must include crepe hair, wig, rubber bathing cap, grease paint, collodion, cotton, and liners. A full description of the use of these articles is found in my book *The Model*, Chapter 6. The costume elements used must be of a nondescript nature, subordinated to the subject but still contributing to the mood and character of the picture. Avoidance of patterns or familiar designs and of any artificially cut or torn portion of the garment is essential. Lighting must be adjusted to both the general concept of a picture and to the particular expression or mood. Too exaggerated action on the part of the model must be avoided as such exaggeration tends

to weaken the effectiveness and sincerity of the picture.

In making the print, various devices of dodging and local printing may be resorted to. As we mentioned above, *The Beggar* was made from a paper negative. Such improvements as blending of the hair to the wig, refining makeup lines, improving modeling, intensifying highlights, strengthening the outline, may be accomplished through this process.

It is refreshing to know that not all young attractive girls strive to emulate the stereotyped and artificialized magazine "cover girl." Many non-professional models whom I have used in past years seem to derive satisfaction out of contributing to a picture which possesses somewhat more than the mere presentation of a pretty face and figure. Moreover, this seems to be

most prevalent among girls who are genuinely attractive.

Such was the case with the young woman who modeled for the two pictures herein reproduced. Although fully conscious of her personal attributes of beauty, the classical background she had obtained at school directed her interests along the line of effective character portrayals and storytelling pictures. Her strong decisive features demanded a powerful character presentation. Thus, *The Beggar* was born. All of the control procedures as mentioned above were employed in executing this picture with the resultant satisfaction of knowing that the human equation on the part of both model and artist was the dominant force, and that the mechanical and technical forces became only auxiliary to the creative intent.

NOTES AND NEWS

STOLEN CAMERAS

A group of Kine Exakta cameras is reported stolen. These are "V's" the last model introduced and have this letter marked on each camera. The numbers are:

0672895	Lens 3224636
0668784	3227952
0672836	3227889
0672852	3222298
0668346	3228037
0672926	3227938
0672706	3227360
0672853	2183838

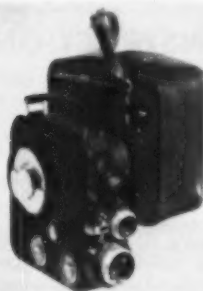
The latter lens is a Xenon f/2, the others are all Zeiss Tessar f/3.5. If any reader is offered one of these cameras, please notify AMERICAN PHOTOGRAPHY.

SUGGESTION FOR NEATNESS

1. An assortment of transparent plastic utility boxes is on the market and will store all those odds and ends that accumulate in the darkroom and keep them dust-free yet visible. There is a wide range of sizes and shapes. Bradley Industries will send you a circular if you check this number on the coupon.

EUMIG 88

2. Camera Specialty Company, Inc., announces they have been appointed exclusive United States distributors for the new Eumig 88 Camera with f/1.9 coated lens. The new 8mm Eumig 88 Camera has a built-in automatic photoelectric exposure meter coupled to the shutter speed control. Thus, correct exposures and diaphragm settings are automatic at all speeds.



The precision motor is designed of clock-work construction. It enables several times the average length of film to be taken on one winding. It has a built-in sequence lock which permits continuous running of the cameras and allows the operator to get into the picture himself. For single frame exposures, titles, for making cartoons and other trick shots, a cable release is furnished, which activates the camera for single frames. The film transport and gate lock are completely automatic.

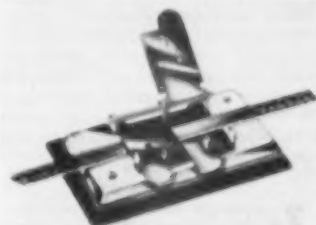
The Eumig has three speeds — 8, 16, and 32 frames per second. When using either the

READER'S SERVICE DEPARTMENT . . . Here is how you can obtain up-to-the-minute information on photographic supplies and equipment. New products announced by manufacturers are listed here, and on the page following, is a blank you can fill out and mail to AMERICAN PHOTOGRAPHY for more complete information. Use this service; there is no cost or obligation.

telephoto or wide angle lens with the Eumig f/1.9 Camera, both have a speed of f/1.9. The new Eumig 88 Camera will retail for \$139.50. An ever-ready carrying case which is also available for this camera will retail for \$10.

HOME FILM SPLICER

3. The Coronet Splicer for either 8 or 16 mm movie film is the latest offering of the Coronet Photo Products



Co. of Hollywood, California. This attractive little unit is made of the finest materials, with all operating parts of blued, tempered steel. The other metallic parts are of rust-resisting, long-wearing nickel plate. The precision construction and fine steel finish assure perfect cutting and registration of the film and, according to the makers, accurate splices can be made in just thirty seconds.

The Coronet Splicer is equipped with a handy garnet board emulsion remover, such as is used by the major professional studios of Hollywood. This scraper is of dual-purpose design—the garnet board removes the emulsion evenly for a perfect dry splice and the opposite end is for wet film emulsion removal.

The entire unit is mounted on a walnut finished, hardwood base. Price, \$3.95.

MICROGRAPH APPARATUS

Orthophot is the name for a versatile new photomicrographic apparatus. Suitable for scientific workers and laboratories, this has a base with a built-in light source balanced at 3200°K, with an intensity control, and with built-in filters for black-and-white work. Any standard microscope fits on this base.

The vertical column carries a rack-and-pinion adjustment for a self-aligning reflex camera which will accept 120 roll film, 2½ x 3½ cut or rack film, or 35 mm. It has a Rapax shutter and attached exposure meter.

The camera is detachable for use on a tripod for general laboratory photography, and the assembly can be adapted to take other still or movie cameras.

This is a unit for the specialized labora-

tory and AMERICAN PHOTOGRAPHY will see that you receive information if you write on your letterhead.

NEW DYE-TRANSFER SURFACE

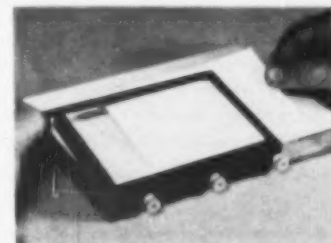
To meet the needs of many photographers who want a paper suitable for special applications of portrait and commercial illustrative color photography, the Eastman Kodak Company has announced that Kodak Dye Transfer Paper will now be available in Double Weight "A" surface. This new paper (white, lustre, smooth) lends itself readily to surface retouching and produces a print whose surface is similar in appearance to that of a Carbro print. Kodak Dye Transfer Paper "A" Double Weight, will be available in sizes from 5 x 7 to 24 x 28 inches.

LABORATORY WORKERS' NEWS

Our technical readers may like a copy of the Eberbach Announcer, a house magazine of the famous laboratory supply house. It has a highly technical article and news of their products. Not for amateurs, but interesting to researchers. Write them directly, Eberbach & Sons, and mention AMERICAN PHOTOGRAPHY.

CONVENIENT EASEL

4. Darkroom workers are offered the new Springframe Easel. The easel has a solid wooden base with a washable



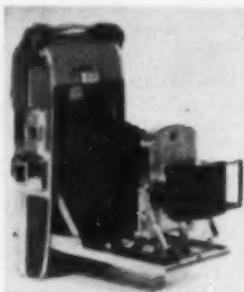
plastic focusing surface onto which may be attached several spring frames each corresponding to a popular size of printing paper. Paper is inserted by lifting one edge of the frame against its own tension and then releasing it. Frames are interchangeable and are available in two models. The 5 x 7 model includes frames ranging from 2½ x 3½ to 5 x 7 and sells for \$4.80 including tax, and the 8 x 10 model has 7 frames ranging in size from 2½ x 3½ to 8 x 10 and is priced at \$7.20 including tax. For complete information, check this number.

HUMIDITY CONTROL

Professionals particularly will be interested in the new *Shorepower Humidity* recently announced by the Carrier Corporation, but the amateur in wet climates or who is interested in controlling humidity during color printing will also find it useful. This semi-portable model will remove 18 pints of water from the room air every 24 hours. Write Carrier Corporation, Syracuse, N.Y., direct for information but mention *AMERICAN PHOTOGRAPHY*.

ONE-MINUTE STEREOS

5. The Stereo-Tach people announce a new use for their attachment which permits stereo pairs to be made with



the one-minute Land camera. The only change in procedure is a slightly longer time of exposure because of the necessary absorption of light in the device. Information may be had through Reader's Service by checking this number on the coupon.

FLASH CALCULATOR

One of the handiest little pocket calculators we have seen is for figuring flash

exposures. Just pull out the tab until the proper distance for flash-to-subject distance appears in the window of the envelope, and the proper aperture number is visible under the number of bulb you use. Makes the figuring simple and abolishes all that old mental arithmetic. Your local Westinghouse dealer should have it. Perhaps he'll give it away when you buy the next carton. If not, a thin dime will buy it. Mention *AMERICAN PHOTOGRAPHY*.

REFLEX VIEWER FOR 35MM

6. Heitz & Lightburn—U. S. distributors of the Alpa line of Swiss precision-built 35mm cameras, announce the new Alpa Prisma-Reflex. This special version of the extremely light and compact single lens reflex camera is equipped with an ingeniously designed roof-prism. In light metal diecast hood. Focusing and composition of the brilliant picture are much easier, because the upright image on the ground glass is reinverted from left to right. In addition, the image is enlarged to almost life size. The system differs in that it provides a convenient viewing angle of 45 degrees for a natural position of the head also for vertical shots, copywork, macrophotography and photomicrography. Exceptional illumination permits perfect definition of the properly framed image in all corners, even at smaller stops. Older Alpa models may be converted.

NEW CATALOG

7. The amateur will find Dowling's new catalog useful. There are 68 pages of both still and movie equipment. Send your name to Reader's Service for your copy.

FLASH GUN MODELS

8. Camera Optics Mfg. Corp. announces the introduction of their newest model flashgun, the C. O. C. Deluxe Universal II, which retails for \$11.95 including tax. This gun can be accurately synchronized by anyone, to all cameras with cable release sockets in a matter of seconds. The battery case, which contains a side light extension outlet, and the adjustable asplanatic reflector are attractively finished in gleaming high chrome plate. The Deluxe Leica Model retails for \$12.95 (including tax), and is one of the least expensive quality flash guns for this camera.

A complete list of C. O. C. Flash Guns may be had by checking this number on the coupon.

MOVIE PROCESSING EQUIPMENT

9. New equipment that will handle both 16mm and 35mm processing and which will enable the user to re-expose



color easily is now available. Calumet will tailor the equipment to fit your needs and will supply full information, if you write our Reader's Service or fill out the coupon in this issue.

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PARTMENT you may solve this perplexing problem. Additional material on anything mentioned in the columns of *AMERICAN PHOTOGRAPHY* is yours for the asking. Read the instructions printed to the right; mail your query to us, and the material will be sent to you free of charge.

INSTRUCTIONS

1. The blank in the corner of this page is the right size to paste on a penny postcard or mail in an ordinary envelope. Write your request on it and mail to *American Photography*, 421 Fifth Avenue South, Minneapolis 15, Minnesota.
2. The columns of numbers and squares refer to the numbered paragraphs in the "Notes and News" section. To obtain information on any of these, merely check the corresponding number on this form.
3. The remainder of the form is for your use in requesting information on anything mentioned elsewhere in the magazine.
4. If you prefer to send in a general comment or a question not in reference to this issue of *AMERICAN PHOTOGRAPHY*, do not use this form. Send a separate letter to the Editor.
5. There is no limit to this service, but to expedite handling here, we ask that you request only that literature or information in which you have a real interest. Thank you.

AMERICAN PHOTOGRAPHY, 421 Fifth Ave. South, Minneapolis 15, Minn. Please arrange to have information on the following items mentioned in your **AUGUST** issue mailed to me at the address below.

NUMBERS BELOW REFER
TO **AUGUST**
"NOTES AND NEWS"

- ☐ 1. ☐ 8. ☐ 14.
☐ 2. ☐ 9. ☐ 15.
☐ 3. ☐ 10. ☐ 16.
☐ 4. ☐ 11. ☐ 17.
☐ 5. ☐ 12. ☐ 18.
☐ 6. ☐ 13. ☐ 19.
☐ 7.

Name

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Town

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CABLE RELEASES TO 40 INCHES

10. A complete line of Swiss-made cable releases has been announced by S. E. Lasso, for both amateur and profes-



sional use. The lengths range from 3 1/2" up to 40" and are threaded for Kodak, Leica and Compur shutters. Some models have a locking screw for time exposures and all are available for immediate delivery, priced from 60¢ to \$4.50.

TELEPHOTO LISTINGS

A number of new telephoto lenses are now on the market for users of 35mm cameras and movie camera users.

11. Those with 8mm cameras will be interested to note the new G. W. Swiss 1 1/2" f/3.5 telephoto, which will adapt



to Revere, Keystone, DeJur, Franklin, Bolex and others. The distributors state that this has edge-to-edge sharpness, a flat field, and is fully corrected for color. It will focus from 3 feet to infinity and the construction permits it to be used on turret mounts. The price without tax is \$19.95. Literature by checking this number.

12. For those in the 16mm field, the famous house of Taylor, Taylor and Hobson, manufacturers of the Cooke



line of lenses, has designed a 4" lens to the specifications of Bell and Howell. Named the Panchrotal, it is f/2.3 (or f/2.5) and has click-stops and a depth of field scale, and the regular type C mount to adapt to all cameras with threaded opening. The corner-to-corner resolution is 112 lines per millimeter, three times the sharpness of human vision at the same distance. Bell and Howell claim that rival lenses sometimes resolve less than 50 lines under the same conditions. The lens is 3" over-all and, while telephotos are most effective when used with a tripod, the comparatively small size makes hand-held operation possible under severe conditions.

\$100 FOR TOY BALLOON SHOTS

13. The Oak Rubber Company is offering \$100 and many lesser prizes for photos showing toy balloons. They want glossies, 5 x 7 or 8 x 10, and their contest closes October 15. If you'd like the full rules and entry blank, use this number in writing AMERICAN PHOTOGRAPHY.

FORESIGHT FOR MOVIES

14. Movie makers will find a use for the new mon-type viewfinder available from the Hollywood Camera Exchange. It is a separate unit, not designed to attach to the camera and gives the exact scene dimensions for either 16mm or 35mm films, by



setting the indicator to the proper focal-length. Two ounces in weight, 3 1/2" long, it has a neck-cord and cover bag.

By setting the scale to the proper focal-length from telephoto to wide-angle, the unit will enable the user to select the proper viewpoint for his shots without setting up the camera. For full details on this "Line-up" Viewfinder, check this number on the coupon.

ELEVATOR TRIPODS

15. Two and three section tripods with an elevator and pan-head are offered by the Arrow Metal Products Co. These complete a line of six tripods which are priced from \$2.25 up to \$34.50 plus tax. Literature is available if you are in the market.

NEW DYNAMITE DEVELOPER

16. The Development Engineering Co. has announced a new developer for which they claim high speed and fine grain. We have not tested this developer, and will report again when we do. Meanwhile, readers can test it for themselves and secure information by checking this number for our Reader's Service Department.

MOVIE LIGHT

17. A lighting unit which comes complete with carrying case is now available for use with movie cameras. This



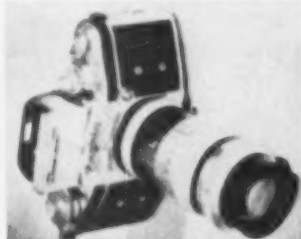
Compact-O-Lite is hinged, accepts four reflector floods and fits between tripod and

cameras. The unit is supplied with or without a dimmer switch.

The case accommodates the Compact-O-Lite, four bulbs, with additional room for a lightmeter, film magazines or other accessories. A descriptive circular is available.

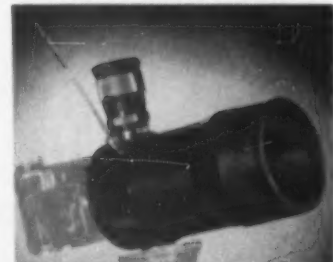
TELEPHOTOS FOR 35MM

18. In the still field, the Exakta Camera Company announces a line of five new Schneider coated telephoto lenses



available for their cameras. These are four-element design and are available in 135mm (f/4.5), 180mm (f/5.5), 240mm (f/4.5), 300mm (f/5.5), and 360mm (f/5.5). Focus to from three feet to infinity and they come with front and rear lens caps. Complete information will be furnished if you will check this number.

19. Holland is the origin of a new design for an unusually long (18") telephoto which will adapt to Leica, Contax, Kine Exakta, and Kardon cameras.



The unusual focal-length is accomplished by an internal optical system which "folds" the light back and forth three times in the mount and which gives a reflex image in a viewer built into the mounting. The complete device weighs 2 1/2 pounds, but despite the weight it is in use in the Department of Justice and other government agencies on a hand-held unit for exacting work.

Called "Fototel", the 18" lens has an effective aperture of f/5.6 and an all-over length of 6". Check this number for complete information.

NEW 35MM SERVICE

Pavle Color Incorporated has announced a new service on duplicates of 35mm transparencies. The new one-week service has been inaugurated to meet the needs of salesmen-selling intangibles like advertising, museums, lecturers, visual aid workers, and amateur photographers who give friends copies of their best transparencies.

Larger transparencies up to 8 x 10" will be reduced to 35mm at no extra cost. There is a minimum order of \$5.00 if original is 35mm and \$1.00 if original is larger.

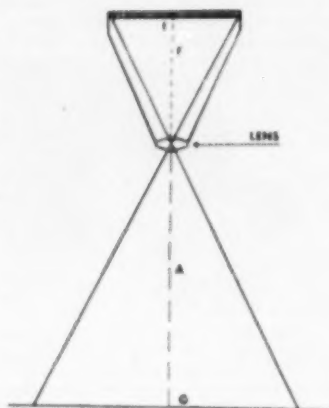
IFGA:

A NAVY FORMULA TO HELP
THE WORKING PHOTOGRAPHER

PHOTOGRAPHY played an important part in reconnaissance and planning of World War II. Out of this experience came simplified techniques that will help every photographer, from the competent professional to the bathtub amateur.

The term IFGA is shorthand for a formula for beginners in training at the Naval School of Photography, Pensacola, Florida. It is simple to understand, to remember and to apply. The formula is included as a part of the working knowledge of every Navy photographer.

IFGA was first used in aerial mapping and reconnaissance. "I" represents Image size on focal plane or negative.



by Myrl A. Yeaman

Chief Photographer's Mate
United States Navy

Photo courtesy United States Navy

"F" represents Focal Length of lens used. "G" represents Ground covered or subject size. "A" represents Altitude above or distance from the area photographed.

Each of these factors is in direct proportion to the other three. By knowing any three of the four components, it is very easy to determine the fourth one.

The formula can easily be written $I : F :: G : A$. That is to say: "I" is to "F" as "G" is to "A." Or to some people who are used to working a proportional formula I/F equals G/A .

Here is an example of its use in aerial photography. The vertical photograph on this page of Washington, D.C. is from a 9 x 9 negative made by a K-17 aerial camera using a focal length of 6 inches. Altitude at which the photograph was taken was 43,000 feet. At this altitude how much area of ground was covered by this one photograph.

Remembering that "I" is image size, in this case 9 inches either way, "F" is for focal length, 6 inches, "A" is the altitude of 43,000 feet. Our unknown factor is "G." The formula would be:

$$I : F :: G : A$$

$$9 : 6 :: X : 43,000$$

$$6X \text{ equals } 9 \times 43,000 \text{ or}$$

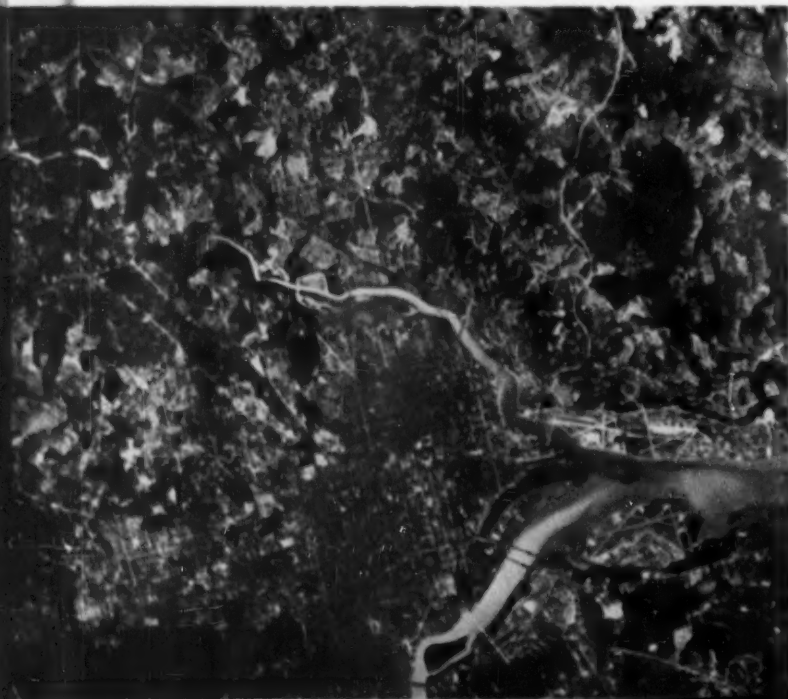
$$6X \text{ equals } 387,000 \text{ so}$$

$$X \text{ equals } 64,500 \text{ feet.}$$

If the photograph is a true vertical under these conditions ground covered would be 64,500 feet from side to side. (Approximately 12 miles each way or 144 square miles.)

DISTANCE BETWEEN OBJECTS

One more example from military use: let us keep our same problem, and consider two objects in the picture of military importance, say the Capitol Building and the Lincoln Memorial. They are $1\frac{3}{4}$ inches apart on a contact print. What is the actual distance?



Substituting in the formula, but using "I" as $1\frac{3}{4}$ inches, we have:

$$I : F :: G : A$$

$$1\frac{3}{4} : 6 :: X : 43,000$$

$$6X \text{ equals } 1.75 \times 43,000 \text{ or}$$

$$6X \text{ equals } 75,250 \text{ so}$$

$$X \text{ equals } 12,542$$

Thus, the two objects are in round figures 12,500 feet apart.

In everyday photography we let "G" represent original object size and "A," instead of altitude, represents distance from the object photographed.

Let us assume we are photographing a building 200 feet high, using a 4×5 inch camera with a focal length of $6\frac{1}{2}$ inches. The image, allowing for margin, is to be 4 inches vertically. How far away would one have to be in order to get an image of desired size? Our formula would be:

$$I : F :: G : A$$

$$4 : 6.5 :: 200 : X$$

$$4X \text{ equals } 6.5 \times 200 \text{ or}$$

$$4X \text{ equals } 1300 \text{ so}$$

$$X \text{ equals } 325$$

Thus, it would be necessary to be 325 feet away from the building to obtain a 4-inch image under these conditions.

If there is an obstruction to interfere with working at that distance, we could substitute a shorter focal length lens, perhaps a 5-inch lens at a distance of 225 feet away. How large an image would we have with these conditions?

$$I : F :: G : A$$

$$X : 5 :: 200 : 225$$

$$225X \text{ equals } 5 \times 200 \text{ or}$$

$$225X \text{ equals } 1000 \text{ so}$$

$$X \text{ equals } 4$$

or the desired image size.

MINIMUM STUDIO SIZE

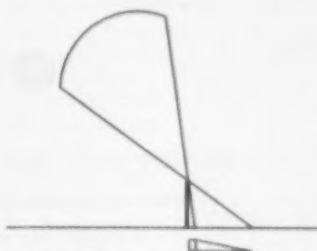
One of the most practical applications of IFGA for all photographers is to determine the minimum space needed for portrait and studio work. Knowing the focal length of the lens to be used, size of image desired, and the normal size of subject to be photographed, and letting "A" be the unknown it is simple to determine this necessary space.

In general, IFGA will give the photographer a better understanding of the relationship of the four factors, and will aid him in using his equipment to better advantage.

Notes from the Laboratory

(continued from page 9)

of Fig. 4 are excellent for many portrait and pictorial subjects.



A large reflector, or a nearer source extends the ratio to 1:8, a soft shadow.

Many amateurs hold that ordinary lighting rules do not apply to the miniature setups of table-top and similar types of subject in which the original is relatively small. This is not at all true, for the physical laws which govern light do not take photography into consideration as a privileged field. The trouble lies in the fact that the distance of nearby reflecting walls is proportionately increased to such a degree that the random reflections play only a very minor role; that the breadth and distance of the reflectors have not been scaled to the subject. A 10-inch reflector used at 10 inches will provide the lighting which would be given by a five-foot reflector at five feet distance. The sources must be moved back or masks with small openings used to increase the sharpness of the shadows, if that is desirable.

If the lighting is scaled to the sub-

ject, the difficulties of lighting small objects will disappear.

If lighting had to be computed mathematically, it would be too difficult to be practical, but this is not true. Once you have in mind the general effects of the size of the light source, its distance and its direction with regard to the subject, you can then adjust the lights while observing the subject. But you must learn to observe, not simply to see. You must avoid thoughtless errors such as using a reflector floodbulb in a large studio reflector with the expectation of utilizing the broad reflecting surface. (It has been done, really.)

But most of all observe. Consciously, deliberately observe. Many photographic disappointments are a result of the fact that the photographer does not, and never did know, what the subject really looks like! Incredible, but sadly true. Learn to actually see what you look at. In fact that should be the first lesson in photography, a lesson which many practicing photographers have never learned.

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MILLIONS OF PEOPLE have seen Mac Ball's pictures, but probably not one in a thousand knows who he is.

One of the most successful advertising photographers in the country and one of the biggest money-earners in the business, he is virtually unknown outside his profession and, oddly enough, doesn't care.

Ball's chief interest in life is fortune, not fame. It's not that he's publicity-shy. It's just that he hasn't bothered to seek free space in either newspapers or magazines.

"Let Keppler, Mili, Henle and the others have all the publicity they want," he says. "I'm too busy to worry about it."

So while the other topnotch commercial and magazine photographers have the satisfaction of knowing that their names are household words among thousands of envious amateurs and professionals alike, Ball concentrates on building his bankroll.

All he cares about is his clients, who know what they want and are willing to pay well for it. And when it comes to making pictures for his clients, mostly big advertising agencies, there are few picture-makers who can fill the bill like Ball. Friends estimate his earnings at \$35,000 a year.

Ball has never exhibited any of his work in salons, nor made any attempt

to sell pictures to magazines for editorial use. Virtually all of his photographs are made for advertising purposes, so that he rarely gets a credit line. As a result his name is unknown to most photography fans. But among executives of many of New York's leading advertising agencies, not only his name but his telephone number are well known. These men know that he can produce almost any kind of a pic-

ture they want, when they want it. A man who can do that can almost name his own ticket in the advertising world.

There's nothing mysterious about Ball's success. Those good old stand-bys, talent, perseverance, imagination and hard work, all played a part. There was another factor as well — poverty.

It was poverty that kindled the flame of Mac Ball's peculiar brand of genius, poverty that ended his formal education when he graduated from grammar school, poverty that made him go to work when he was only thirteen. In the main it was the need to increase the family exchequer that caused him to take a job delivering packages for a photographic studio.

Today, at 43, Ball can contemplate the possibility of retirement within a few years. Married and the father of two children, he lives comfortably in the Manhattan Beach section of Brooklyn and works like a beaver to hasten the day when he can quit. Generally the first to reach his studio each day, at 8 A.M. or a few minutes later, he keeps moving at top speed all day long. Lunch rarely takes more than 30 or 40 minutes of his time, usually in the restaurant in the building in which his studio is located, "480 Lex," short for Lexington Avenue, in the Grand Central district of Manhattan. In this building are many of the big town's leading commercial photographers and others who are connected with the photographic trade.

Mac's first real photographic job was with Underwood and Underwood, then as now one of New York's leading

BALL of Fire!

*The story of Mac Ball, who makes the pictures
that are so familiar most persons take
them for granted. No publicity
bound, he just produces.*

by Bernard Brown

A spiderweb under glass borrowed from Museum of Natural History and a stray fly made this study for Maryland Casualty Ins. Co. ad. Printing Arts Award; taken at 1/5 second, f:16.





A few minutes old, this baby was shot by Mac Ball for a hospital and widely reprinted.

commercial photography houses. He was only 16 years old at the time, but had already been earning a few dollars in his spare moments by taking wedding pictures, developing and printing them in the cellar.

At Underwood and Underwood, he began to learn something about photographic techniques for the first time. The company also operated a news photo service and he was bitten by the news photography bug. So when, after two years with U. & U., an opening turned up on the night shift of Hearst's International News Photos, he grabbed the opportunity.

But nights along the waterfront, chasing fire trucks and ambulances, were too chill and lonely for as gregarious a soul as Mac Ball. After 20 months of press photography, he decided he had had enough, and took a job with Winemiller and Miller, at that time one of the most highly successful "photographic illustration" studios in the business.

While working for Winemiller and Miller, Ball got his first really big assignment. He was asked to go to Florida to take a series of pictures for the Florida East Coast Railroad. That was in 1926, when the Florida boom was just beginning to get under way.

Ball made the most of the opportunity. Using two cameras, a Graflex and a Century, he took a staggering total of pictures, more than 2,300. Both the railroad and the advertising agency were highly pleased with the results, and Ball was on his way.

While taking pictures in Florida,

Ball happened to spot an elderly gentleman playing golf at Ormond Beach. The elderly gentleman turned out to be John D. Rockefeller, and he was so tickled with the pictures Ball took of him that he gave the young photographer a souvenir: two shiny new dimes.

It was not until 1936 that Ball, then 34, decided it was high time to strike out for himself. Not excessively modest, he now admits: "I did terrific, right from the start."

Today Ball has what amounts to an organization. Mike Regal, who has been working for him for 27 years, is his chief assistant in the field. His brother, Murray Ball, also goes "on location" from time to time, and acts as office manager and prop man. And there are plenty of props to worry about at the Ball studio.

Other members of the Ball organization are two darkroom workers, a retoucher, two artists and a receptionist-secretary. All are kept pretty busy most of the time.

Time and again Ball has taken pictures that have proved too tough for other photographers. Once he was asked whether he could get a shot of the Kent garage on East 44th Street in midtown Manhattan which would show the entire building. Forty-fourth street at this point is so narrow that it is a problem to get an entire building as

large as the Kent garage in one's viewfinder. Ball was offered \$400 if he could produce the picture. He accepted with alacrity. Climbing to the roof of a building across the street, he detached the lens of his 8 x 10 view camera and used a pinhole opening, which gave him the maximum field of view.

"And the guy beat me down to \$300 for the picture," he says, disgustedly.

Nowadays Ball gets fancy prices for his pictures, as much as \$1,000 for a montage or a scene for which he must virtually build an entire set, just as is done for professional motion pictures. Clients who pay these prices do not complain when they see what goes into the making of a picture of this type.

The montage on page 57, which was made for an RCA-Victor ad designed to show the amount of work that goes into the construction of a television tube, was a \$1,000 picture. When one considers the time and effort spent in creating it, to say nothing of materials, labor and overhead, it is easy to understand why the price is not too high.

Seven negatives were used to produce the final print. There are four different factory scenes in the background. The hand and the television tube were photographed separately, and the tennis player, who really knows how to handle a racket, unlike

Liberty Bell owes boy. Selected as best black-and-white (1942) by Art Directors' League. Literally millions of copies printed. Natural light, 1/2 second at f/11, Deardorff Camera.



most models, was shot at Forest Hills at the famous West Side Tennis Club, where the national championships are held. The photo of the player was superimposed over that of the tube.

Almost as important as the photographer in the making of this montage was Neil Robertson, Ball's chief darkroom technician, one of the most skilled craftsmen in the business. Robertson had relatively little experience when he first went to work for Ball 13 years ago, but has developed into a master of printing technique who can work wonders with negatives.

Ball is not easily stumped, nor is he hidebound by custom. He learned long ago when, for example, he was asked to get a picture of an expensive grand piano in a warehouse. It was in the days before flashbulbs and electronic speedlights, and he couldn't use flash powder because of the danger of burning the surface of the piano, or some other valuable piece of furniture nearby. There was only one window near the piano and the available daylight, therefore, was limited.

It didn't take Ball long to decide that the only solution was a very long time exposure. He set up his camera, focused the lens properly, opened the shutter, went out to lunch. Two hours later he came back, closed the shutter and had an excellent negative.

"That was the longest time exposure I ever took," he chuckles.

Like most topnotchers, Ball has kept abreast of new developments in photography as they came along. He was one of the first commercial photographers in New York to use electronic flash in his work.

For studio shots, Ball works with either a Deardorff or Eastman Kodak All-Metal view camera, both 8 x 10 jobs, while on outdoor shots, he may use a Graflex, a Speed Graphic or a Rolleiflex, depending upon the nature of the assignment and the conditions under which he has to work.

Hundreds of Ball's pictures have appeared in ads in all of the leading magazines, as well as in many newspapers, trade publications, house organs and circulars, but since his name has rarely been inscribed either on or under his pictures, he has labored in relative and contented obscurity. As for prizes, his attitude toward them is the same as his attitude toward fame.

"Prizes? They're all right for guys who get a kick out of them, but I've never looked for any," he says.



Not really a snowball, this is a miniature set with borax and cornflakes snow. From a series for The Maryland Casualty Company, earlier reproduced in "Photo Technique."

A 7-negative montage for RCA. Four factory scenes, a tennis player, tube and hand all separately taken view shots, except for player shot with Graflex, f:4.5 Tessar, 1/300 at f:11.



British Exhibit Photo Goods

A letter from England by R. M. Fanstone, A. R. P. S.

In the British Industries Fair this year in London the photographic section was smaller than formerly; several regular exhibitors were absent and their places taken by firms who are newcomers to the photographic trade. One very notable omission was that, except for Dufay-Color Film, no makes of sensitive material were represented. That firm showed their comparatively new Dufay ortho and pan roll films.

There were several outstanding pieces of apparatus. We expected a new 35mm camera but none such has made its appearance. In fact, the new developments in the design and production of photographic apparatus have been towards the commercial photographer's and pressman's outfits. Perhaps the greatest surprise came with the introduction of the Electronic Press Camera by Dawe Instruments, Ltd. [This is an ultra-compact 4 x 5 camera with a portable electronic flash. The camera weighs 6 lbs. complete, the flash unit, 13 lbs. — Ed.]

I am told the camera was designed by a press photographer and it bears ample evidence of that fact. Focusing is by a range finder including a beam-splitting device. The filament of a small high power lamp is fixed at the focal point of a lens which projects it through each window of the range finder. Then the two images are superimposed by focusing with a knob on the camera. The lenses are each $5\frac{1}{2}$ " Ross Xpres, or 136mm Dallmayer Serrac coated.

The same firm showed the Universal 5 x 4 Camera. This is a camera of the Speed Graphic type with range finder coupled to the focusing. The camera is fitted with both focal plane and Compur shutters, both operated with the same release. Solenoids are built into the between-lens shutter and a built-in battery supplies current for flashbulbs which plug into a detachable holder in the top of the camera.

Another interesting camera comes

An account from England of the recent British Industries Fair and the merchandise in the Photo Goods Section. Many readers are familiar with British goods and know their differences from our familiar American products. All readers will be interested in comparing the merits and disadvantages of these products with the equipment available to us over here. A new press camera, a heavy-duty enlarger, a special wide-angle camera and other newly designed items were exhibited.

from Micro Precision Products, Ltd. This is to be known as the MPP Micro-Technical Camera and is supplied in several models. There is a wide range of movements with a triple extension of 18". Other features are a spring-loaded back allowing of rapid insertion of the plate or film holders. [This is the familiar American back that our readers know. — Ed.] This is the first instance of a British camera being so fitted in recent years.

These cameras all take negatives 5 x 4. There are signs that this size will make a come-back to popular favor. It has fallen into disuse and for some time 9 x 12cm was the popular size among pressmen, with 5 x 4 only to be had by special order.

Another piece of apparatus, the only 35mm instrument, was shown by Dawe Instruments, Ltd. It is the reflex type, permanently anchored to a moveable arm so that it can be brought into any position. Focusing is within six inches of the subject, and the pressure on the shutter release operates the flash. This is intended for the use of medical and scientific professions.

ENLARGER HAS UNUSUAL SHUTTER

There were many enlargers, but the outstanding instrument was shown by Photo-Developments, Ltd. It is the Envoy Industrial Enlarger, made to accommodate negatives 7 x 5 or smaller. The instrument is of rigid girder construction on a cast-iron base. The apparatus extends by a spring-loaded

counterbalance and works with remarkable smoothness. The base frame is 40 x 50 inches with a tilting movement. Illumination is a 125-watt mercury-vapor lamp. This is mounted with a glass figured parabolic reflector designed to insure the greatest use of the light and even illumination.

Another feature is a turret head which accommodates three lenses of 8", 6", and $4\frac{1}{4}$ " focal length. Exposure is by a shutter electrically operated. The blades are transparent and non-actinic. This replaces the usual filter.

As will be understood, this apparatus is not for the amateur. It stands 8' high and weighs $2\frac{1}{2}$ hundredweight.

NEW WIDE-ANGLE DESIGN

Also by the same firm is the Envoy Wide Angle Camera. This is a small camera designed for the commercial and industrial photographer where a very wide angle is required. One of the outstanding features of this firm's exhibit was an enlargement, 20 x 16, from the whole of the negative ($3\frac{1}{2}$ x $2\frac{1}{2}$ — Ed.) The subject was the interior of a bus and the definition was sharp from about two feet to infinity.

The lens is a bloomed f/6.5 Envoy of four glass elements, including an angle of 82°, and the taking aperture is f/11 or smaller. This lens is especially made by Messrs. Taylor, Taylor and Hobson of Leicester, the makers of the famous Cooke lenses. No focusing is necessary; in fact, no means of doing so is provided. There is a large wire frame finder with back sight and provided with parallax compensation. The sensitive material may be roll film or plates or cut film in metal holders. Change-over from one to the other is in a matter of seconds.

These are the outstanding novelties of the present year's British Industries Fair. They show at least that we have designers and craftsmen who are prepared to break old traditions and meet the needs of the modern age. — CAD-NAM, ENGLAND.



Hughes Rudd, on leave from the Kansas City "Star," photographed Europe while writing special features with Mrs. Rudd. He describes this iron chair shot in the Tuilleries gardens, "These chairs always figure largely in any street excitement in Paris, as missiles or as the material for street barricades. In peaceful times they are rented for a few cents to sitters in the gardens." On these pages, he tells what the wave of tourists this summer may expect in film, services, and facilities and how to use their cameras to best advantage in bringing home their pictures.

Photographing the Real France

THE PHOTOGRAPHER bound for Europe should be warned about the quality of commercial developing abroad and the superabundance of subject material.

The former is certain to result in scratched, unevenly processed negatives which will require hours of spotting when the returned traveler makes his prints, and the latter may lead him astray in the most grievous manner. Instead of interesting pictures of another people's customs in dress and tradition you may discover you have brought home reams of postcards . . . mist rising along the Seine in Paris, with a lovely but trite bridge in the background.

Such camera behavior can be avoided, of course, and the answer lies in selectivity, the old faithful in photography. Coupled with a cocked shutter and ready trigger finger it can take your photographic excursion completely out of the commonplace.

If you arrive by ship in France the first subject which appeals to you might well be the porter who comes aboard for your baggage, in his light blue uniform and platter-sized brass badge, with five or six heavy suitcases slung about him on a complicated system of straps. The acrid aroma of Gaulois cigarettes and *pinard* wine which hangs about him won't register on the emulsion, but can be suggested in the picture.

Once aboard the boat train for Paris you face your first encounter with the dread French officialdom in the person of the customs inspector, an officer well aware of the grave responsibilities placed on his shoulders by a trusting republic.

French law sets a limit on the amount of film and supplies which may be brought into the country, but, like all such laws, it is subject to on-the-spot interpretations. If the

Text and Photographs by Hughes Rudd

Felix of the Blue Bar in Cannes, Riviera. Rudd says, "Undoubtedly an unavory fellow, but a great 'character.' He once served four kings at one table and still serves royalty. Here he is mixing a 'blood and guts' cocktail, which is named for the late General George Patton. It is cognac and tomato juice with a vile taste."



officer is satisfied you have brought the material for your own use and not for resale you have nothing to worry about. A package or two of American cigarettes from the five cartons you are permitted to bring in also will help in smoothing international relations at this point. If, for some reason, you are carrying several cases of film with you, you may place all but fifty rolls or so under bond for transshipment to the point where you wish to leave France. There you collect your film and the bond is returned to you.

Unless you are a commercial photographer off on a world tour, however, there is no need to drag along heavy bundles of film. It is plentiful all over Europe, with the exception of color emulsions, which are difficult to come by in rolls and impossible to find in cut film sizes. Flashbulbs are scarce also, and should be included in your baggage, especially if you are a working photographer. Almost without exception European newsmen use electronic units made in Britain in place of bulbs, coupled to 35mm cameras.

I would suggest that if you are acquainted with your local newspaper editor you get a letter from him appointing you as the paper's special photographic representative abroad. Such a document need not be phrased in such detail as to obligate the paper for any scrapes you may get into, and it will prove invaluable in gaining entrance to government meetings, conferences, etc. Such affairs always have a



A pair of existentialists from Paris' Latin Quarter. They were photographed en route to Rome in a 1929 Renault, painted in black and yellow checks. Rudd says, "I had seen the car outside the Cafe Flore in Paris where Jean Paul Sartre's followers hang out, so stopped when I saw it again in Cannes. This pair never bathe nor even make any particular attempt to feed themselves. Something always turns up. They are typical of the restless, unsettled, unhappy youth of Europe." The 500 francs (about \$1.00) Rudd gave to them for their posing, is a part of what usually "turns up" to keep such youngsters alive.

press officer to whom newsmen report for passes.

At United Nations meetings at the Palais de Chaillot in Paris newspapermen were admitted either as photographers or reporters, but not as both. I went as a reporter in order to have the use of the earphones which carry immediate translations of the speakers' remarks, but saw no reason why I could not have used my Leica from my seat in the gallery. Several men worked near me with long-focus lenses on 35mm cameras, and others roamed the assembly floor with their electronically equipped Leicas and Contaxes.

The quality of the light in European latitudes (Rome is almost on the same parallel as New York) is quite different from what I was accustomed to in the midwest. London, of course, is almost impossible all of the time, frequently necessitating exposures of

1/25 at f/3.5 during the middle of the day. In the English countryside conditions are better, although the light is much softer and landscapes pick up a great amount of haze.

It is in France, however, that light becomes a new experience for the photographer. The purple haze which blurs the Paris streets at dusk and turns everything into soft pastels, or the brilliant, almost passionate light of the Riviera are equally exciting. The blinding sparkle of sun on the Côte d'Azur beaches and light-colored buildings is a constant delight, but calls for a prosaic caution to overexpose and underdevelop to avoid chalky highlights and inky shadows.

Development is best postponed until you return. You will have no difficulty bringing back exposed film, either on that side or this. More trouble, but undoubtedly worth it, is to carry a small,



Provençal musician singing in "Da Boutau" restaurant, Cannes. He and 6 brothers specialize in this music. Shot made with a Rolleiflex which, with a Leica, were used for all these pictures.



A lottery ticket seller in Marseilles. These women are usually recruited from war widows or other deserving persons. "I was attracted by the fluttering of the tickets and by her determined knitting," Rudd reports.

daylight developing tank with you. I used that system in England, mixing my chemicals out of small, one-quart-size cans. On three occasions I threw myself on the mercy of commercial studios in England and France, and they kindly let me use their darkroom facilities to process my own stuff, but the traveler should not count on a warm welcome everywhere. In the north of France and Italy, particularly, there are many industrial areas where the American is not too welcome.

Color film is another matter, of course. I found the best policy was to trust the mails and send it back to the United States as soon as I had exposed it, giving my return address at home. Several rolls of Ansco Color which I kept in my possession for about three months after exposing them proved to have a light lavender cast when they

were returned from the factory at Binghamton. I suspect that the delay between exposure and development was the cause for the off color.

Apropos of color work abroad, you will need a slightly warm filter for Paris, even in the middle of summer, and a fairly strong cool one for Riviera shots made in the afternoon. The normally yellow light which we expect in afternoon seems intensified along the Mediterranean. Using the bluish filter means that you must watch the shadows in that area, as they have a disconcerting way of coming out a brilliant blue even when shooting without the filter. The bright blue skies, rarely clouded, are responsible.

The strangeness of a new country is certain to exert a fascination on the traveling photographer, but in place of wholesale shooting in each tourist mecca, I suggest you take a good look at the character to be found in the faces of the average people on the streets in France and Italy. Photographs of Rome's Coliseum, the ruins at Pompeii or the Uffizi Gallery in Florence may be had at your neighborhood stationer's, but the cynical, embittered faces of a pair of young French existentialists cannot, and they make much more interesting subjects. They are typical of post-war Europe, confused, despairing, but still forced to go on with the business of living. To strike a crows note, their portraits are also more topical and salable than sunsets over the Bay of Naples.

At every outdoor cafe you find such faces, and a pleasant approach by a foreigner with his "Kodak" (that universal word!) makes them accessible picture-wise.

Fine, German-made cameras and accessories are plentiful throughout France and Italy at prices which seem ridiculously low. The latest IHC Leica, with f/2 Summar and a rapid-wind baseplate, was offered in France at \$140, for instance, I was told that the best place to buy equipment was Strasbourg, on the Franco-German border, where prices were said to be even lower, but I was unable to check in person. I saw no American-made equipment offered for sale anywhere, so replacements or repairs on U.S.-made cameras would be difficult.

Any new cameras you bring back to the United States are subject to the usual customs regulations, under which you may bring in \$400 worth of merchandise duty free. In addition, how-

ever, each traveler is permitted to have a camera in his possession in addition to goods which fall within the \$400 limit. The duty on cameras is very high, almost equal to their foreign purchase price, so you would do well to limit yourself to one in possession and one within the \$400 limit, if you go on a buying spree abroad.

In general, I experienced no difficulty with customs officers or other officials in matters photographic, either in making pictures or in transporting equipment across frontiers. Private citizens were also cooperative, and the promise of a set of prints was sufficient payment for permission to work in nightclubs or restaurants where shooting is sometimes frowned upon. Since most of my work was done for newspaper articles, I also sent tear sheets to all of my subjects (insurance for a future trip!) and to the office of the French National Tourist Bureau in Chicago. The latter were very appreciative and were of great help in filling out some of my stories with information which was unavailable to me or which I had neglected to collect on the scene. Their address is 307 North Michigan Avenue. The Middle West representative is Jacques Rimey. The bureau also has offices in New York, San Francisco, Los Angeles and Montreal, Canada.

A "clochard" or bum, near the old port in Marseilles. Rudd says, "The gaiety of the night club poster advertising 'Les Six Girls' seemed in strong contrast to the old man. This print is from a Leica negative and I also shot the scene in color with the Rollei."



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Photographic Prejudices

W. H. Honess Lee, F.R.P.S.

AS A RESULT of coming into close contact with photographers in various fields of photographic activity, one soon realizes that there are among them sharp divisions of outlook on many matters concerning their art and craft. It is not so much the varying opinions which give rise to comment, for we should expect to find these in any pursuit, and the innumerable arguments that are carried on by photographers among themselves, however inconclusive they may be, denote a healthy and vigorous approach to their work or hobby.

Discussion, after all, provides an excellent field for acquiring knowledge. But I have found that a certain amount of intolerance is often displayed, and I fear that there are plenty of signs to suggest that some of us do let prejudice dim those essential faculties which are most required of us. We photographers comprise a small community working and striving towards particular ends. These, in short, may be the production of pictures by ourselves and the encouragement of picture making by our fellows, and both of these things call for action which is free from prejudice. Perhaps you will remember the following conversation which takes place in "Much Ado About Nothing."

MESSENGER: I see, lady, the gentleman is not in your books.

BEATRICE: No; an he were I would burn my study.

Do not similar conversations take place among photographers?

NETWORK OF TRADITION

Now we cannot all be like the author of the *Religio Medici*, who said: "I am of a constitution so general that it consorts and sympathizeth with all things; I have no antipathy, or rather idiosyncrasy, in anything. Those national repugnances do not touch me, nor do I behold with prejudice the French, Ital-

As readers who have been with us for a long time will remember, our English contributor, W. H. Honess Lee, F.R.P.S., has been sending informed and provocative essays. From a background of scholarship and artistic achievement, his observations carry an authority for the guidance of younger photographers. Appropriately in the present atmosphere of attack on the pictorialists from many quarters here, this indicates the value of a wider appreciation of all "schools."

ian, Spaniard, or Dutch." Nationalism and prejudice often go hand in hand, but it must be confessed that few things breed prejudice more violently than does art.

We find the artist, for example, defying tradition in the name of what to him is ideal art, and in so doing he invariably outrages the feelings of his fellow beings. On the one hand, we have a world enmeshed in a network of traditions, schools, parties, creeds, establishments; and on the other hand, thrusting itself up within this compact structure, there is a spirit of urgency, provocation, and challenge which forces itself out in all sorts of places, creating disturbance, focusing discontent, irritating us.

ALWAYS CONTROVERSIES

We live in the midst of controversies, a fact which is by no means peculiar to the present time. There have always been controversies and always will be. Since human society began, somebody has always been fighting somebody else about something, or has been anxious to do so, trailing his coat, flying his flag.

Thus do we see prejudice arise, the antagonism of habit and thought against something that is not in our books. And thus do we meet the many people who allow themselves to be

ranged beside Charles Lamb, who, by his own confession, said: "I can look with no indifferent eye upon things or persons. Whatever is, is to me a matter of taste or distaste; or when once it becomes indifferent, it begins to be disrelishing. I am, in plainer words, a bundle of prejudices—made up of likings and dislikings, the veriest thrall to sympathies, apathies, antipathies."

Although the opinion of today supersedes that of yesterday, prejudice in some shape or form is seldom eradicated. Once we allow it to get a firm hold of us, it is exceedingly difficult to obtain release, no matter how badly we want to broaden our outlook. To help to get rid of prejudice, I would draw your attention to certain directions which so often lead to that vice in the photographic world.

THE FAULT REMAINS

How often do our criticisms betray our prejudices? How often we show unmistakable signs of antipathy against workers in certain schools of photographic thought and production, and give away the fact that we are incapable of arriving at a dispassionate assessment of the value of the work submitted for our judgment! It is not beyond comprehension to appreciate why the artist who delights most in the portrayal of the effects of light on the sea, falls foul of someone else who sets out to show the beauty of the human form, and vice versa, so that both say the work of the other is not in his or her books, and if it were, they would burn their study. We may well understand the clash, but that does not condone; the fault remains, and it is not one to be proud of.

How often do we find prejudice against individual workers in like vein, whose pictures, we sententiously proclaim, do not appeal to us? How often do we find workers who like a sharp image condemn those who prefer soft-

ness, and those who are wedded to the straight school of photography see no good in those who rely on control processes to get their results? Commonly met with, too, is the prejudice in favor of or against various makes of apparatus. Many are prejudiced against the miniature camera, but I would point out that there is a vast difference between the instrument itself and the work it is made to produce, and the one cannot be blamed for the other.

There are many photographers who have a sort of prejudice against technique, who want less of science and more of art. Or there are those workers who have no time for anything but the scientific side of photography, who do not fail to let us know the trend of their interest, and who vigorously pooch-pooch the value of anything that cannot be measured in the laboratory.

PREJUDICE AS WEAKNESS

Again, from shrewd observation, I have gathered that some photographers are prejudiced against the glorification of the artistic side of our hobby. They are content with a superficial acceptance of certain principles, and are reluctant to probe them to the very depths. Such prejudice is rather in the nature of a confession of weakness, of the inability to sustain reasoned thought and analysis, of the failure to appreciate to the full what is the meaning of art. Prejudice is not long tempered, and fretfulness gives them away whenever we come to talk about art. I can only say that, in my judgment, the chances of success reaching such people are remote. What they might achieve by superficially playing upon the spectator's untutored mind will be as evanescent as the morning dew.

I could continue to catalogue instances that might come under our review. After all, which of us can truthfully deny that in some photographic matters, we are determined that, rather than have them in our books, we would burn our study?

"There be more wasps that buzz about his nose

Will make the sting the sooner."

It may be a regrettable state of affairs, but we need not bury our heads in the sand in the hope that our prejudices will escape detection.

So, as I see it, the lessons we must learn are firstly that we should have the grace to be ashamed of our prejudices, and secondly (and more important) be forever striving to set

them under our heel. If we have a taste for some precise style or manner, we may if we wish keep it to ourselves; but we should let other people have theirs without denying the righteousness of their cause.

Let us not rigidly confine our likes to one particular channel and see no good in others. Let us not fix our minds too intently upon our own ideas. Why should we bear a grudge to all art, to all beauty, to all wisdom that does not spring from our own brain? Let us be like Hazlitt, who said: "It is well to hear what other people have to say on a number of subjects. I do not always wish to be respiring the same confined atmosphere, but to vary the scene, and get a little relief and fresh air out of doors. Do all we can to shake it off, there is always enough pedantry, egotism, and self-conceit left lurking behind: we need not seal ourselves up hermetically in these precious qualities; so as to think of nothing but our own wonderful discoveries, and hear nothing but the sound of our own voice."

We can in our criticisms demonstrate our triumph over prejudice. After all, our likes and dislikes are relatively unimportant. We ought to remember that when a man says "This picture gives me a thrill and that does not," he is not talking about the pictures, he is merely talking about himself. When he has confessed to the thrill in fifty different cases, we begin to know something about him. But we have not yet begun to know anything about the pictures. These still remain unjudged and unexplained, and if we adopt the same attitude, we merely fail to do our duty.

OPEN BOOK OF JUDGEMENT

In our efforts to produce pictures, let us not, by bowing to prejudice, work only within our own or other people's familiar experience. That is not the way to produce masterpieces. Remember that prejudice is often the result of jealousy. If we produce something that does not meet with universal approval, we can be sure that as often as not the prejudice against it is less an honest display of true feeling than a twinge of envy. We should not be turned aside, therefore, from our effort to enlarge our experience by our own work.

When we have to consider the value of the things set before us, remember too that "the true philosopher looks

at the object itself, instead of turning to others to know what they think or say or have heard of it, or instead of consulting the dictates of his vanity, petulance, and ingenuity, to see what can be said against their opinion, and to prove himself wiser than all the rest of the world.

ENLARGING EXPERIENCE

"For want of this, the real powers and resources of the mind are lost and dissipated in a conflict of opinions and passions, of obstinacy against levity, of bigotry against self-conceit, of notorious abuses against rash innovations, of dull, plodding, old-fashioned stupidity against new-fangled folly of worldly interest against headstrong egotism, of the incorrigible prejudices of the old and the unmanageable humors of the young; while truth lies in the middle, and is overlooked by both parties."

We must all try to enlarge our experience, that is essential, so that as much as possible is entered firmly and indelibly on the credit side of our books. Let us then be thankful if our books are comprehensive and all-embracing. But do not let us, like Beatrice, wish them to be narrow, puritanical, and insular. For if we do, we shall, like her, always be wanting to burn our study, and thereby we shall confess to a weakness that must inevitably militate against the realization of those artistic aspirations which we so fondly cherish. NORTH HARROW, MIDDLESEX, ENGLAND.



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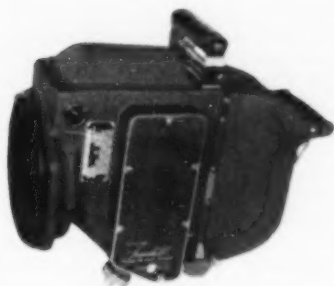
Killer

(Continued from Page 11)

to World War II. Most of the set-ups were crude, and were usually based on German 35mm miniature cameras because these were the only units readily available that possessed sufficient lens speed to record the dim image of the fluoroscopic screen.

In 1944 an American camera builder, seeking possible post-war cameras to keep his war-expanded facilities in operation, surveyed this field to determine whether a camera was needed, what its performance specifications would have to be, what price it could sell for, and whether the quantities likely to be required would be sufficient to permit amortization of design and tooling costs.

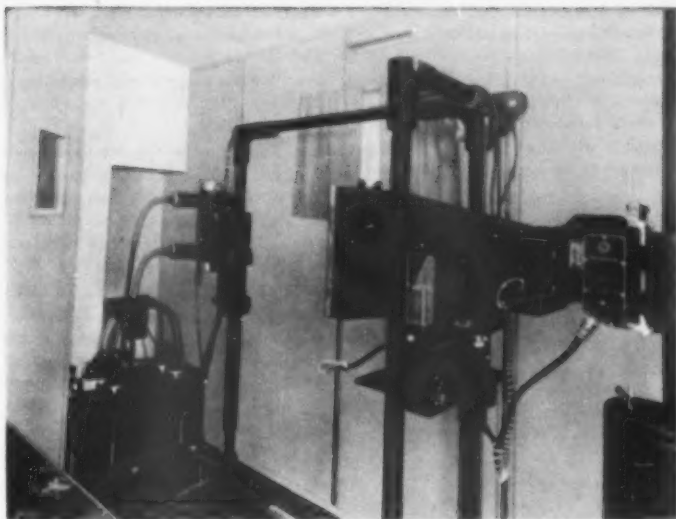
The surveyors reported that a suitable camera would place a powerful weapon in the hands of the medical profession, and that it would, for the first time, make practical the mass surveying of whole populations so as to discover incipient cases of tuberculosis while cure was still possible. Their estimates of acceptable price and prob-



70mm f/2 Fairchild Camera used in the survey set-up

able quantities appeared to be within economic attainment, and it was eventually decided that the project should be undertaken.

The performance specifications were rather formidable. The camera had to be electrically driven and entirely automatic. It would become the heart of a complex and costly electronic x-ray unit and it had to be sufficiently rugged to stand up through at least a quarter million cycles of operation without a breakdown or even a major overhaul.



Arrangement of x-ray tube, screen and automatic camera as used in the mobile laboratories.

Because of the necessity for highest resolution, the lens had to equal the best then in existence.

It is interesting to record that even at this early stage the surveyors found the old controversy of the small (35 mm) versus the large (4" x 5") negative already in full swing among the physicians. The surveyors disregarded the heated arguments of even noted physicians. Instead they calculated the size of the detail the physician would have to see as he "read" the negative transparency. They considered the resolving power of the type of film that would have to be used, and the fact that it would be processed in a "dynamite" developer to infinity. They calculated the resolution the lens would have to have. They arrived at the conclusion that a negative 63mm x 67mm (about 2½" x 2¾" or about a 6:1 reduction from life size) would be the minimum size upon which a physician with normal vision could be sure of detecting better than 90% of the tubercular "positives". Armed with this data, they recommended that either the standard 2¼ inch amateur width film (No. 116) or the standard 70mm width film be used. The 70mm won out because of the closer tolerances to which its width is held.

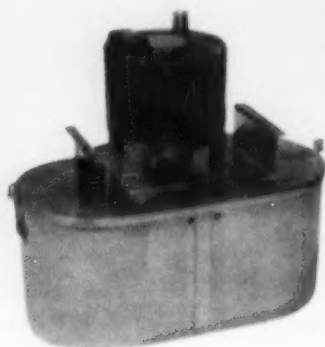
Lens specifications were also difficult. An aperture of at least f/2 was essential, partly to shorten exposures sufficiently to avoid movement-blur, and partly to conserve the life of costly

x-ray tubes. Resolution had to be as good or better than the best miniature camera lenses that had ever come out of Germany, despite the necessary focal length of more than 4 inches. Using their new rare element glasses, Eastman Kodak successfully bettered these specifications by producing an f/1.5 aperture lens of truly exceptional performance, with a focal length of 111mm (4⅜ inches). This lens uses no iris diaphragm; it is used at full opening. Because of the extreme shallowness of the depth of field (.2 inches) and of the depth of focus (.0015 inches) together with the unusually high resolution essential in this type of work, the lens setting and the film plane had to be held to tolerances far closer (and far more costly) than those customary in amateur equipment.

The camera builder, several leading x-ray manufacturers, the Public Health authorities, the lens builders and a manufacturer of processing equipment teamed up, and a complete unit was worked out.

The subject steps before a vertical fluoroscopic screen, which is placed in position by an operator. The same movement automatically positions an x-ray tube behind him. The operator then steps behind a protective lead curtain and trips the release. The x-ray excites the fluoroscopic screen upon which the subject's chest shadowgraph glows. The camera, mounted at the end of an enclosed cone and focused upon

the screen, records the image. When sufficient exposure has accumulated, usually about 1/10th second, a photoelectric cell switches the x-ray off, the camera winds the film, and the set-up is ready for the next subject. This cycle requires about two seconds. However, because of the time required to posi-



The automatic processing unit for 70mm film reels

tion the subject, and for the operator to seek the safety of the protective curtain, only about 180 or 200 chests can be recorded per hour. The exposure

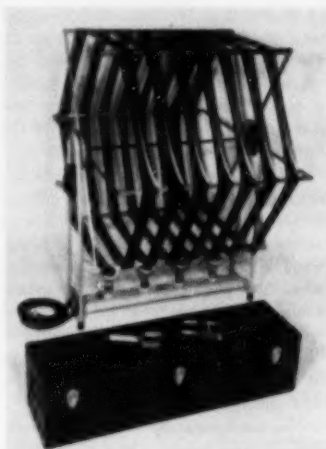
must be varied somewhat according to the thickness of the subject's chest. This is automatically taken care of by the photoelectric cell and surprisingly uniform negatives result, regardless of chest variations.

A builder of processing equipment designed a special unit to handle up to 100 feet of 70mm film, utilizing principles that had long been successful in developing big aerial rolls, and a special motor-driven drying rack.

The fruits of this effective American teamwork in the shape of the first hand-built laboratory models of the new camera were shown at a medical convention in Chicago in September, 1944, and delivery of the production units commenced in May, 1945. The x-ray manufacturers were soon ready with their units for both fixed installations and in especially built trucks, actually laboratories on wheels.

The medical profession welcomed this weapon against tuberculosis, and immediately mapped out a 15-year program, the goal of which is to photo-fluorograph the entire population of the United States biennially. This will eventually involve about 75,000,000 examinations per year in the United States alone. They also hope to make chest photo-fluorography a part of every hospital examination. Approxi-

mately 1,300 of these cameras are now in use throughout the world and during the past four years have become the world's standard.



The drying unit folds compactly after use in units

The first check-up in several of our largest cities has already been completed, and a few states are nearing the finish line on the first biennial check of their entire citizenship. The great majority of this work is being done by the various public health agencies, national, state, county and city, aided by Chambers of Commerce, clubs, unions, and similar organizations.

As a result of these surveys, about 1% of our citizens get a stunning shock when told they are "positive." About 0.5% are in need of immediate hospitalization. Expressed another way, there are at least one million "positives" unconsciously spreading tubercular infection among the rest of us at this moment. Photo-fluorography, as it expands, is discovering them in time to cure them, and by getting them hospitalized, is at the same time removing the danger they present to the rest of us.

Considered on a world wide basis, the job is gigantic. For example, a survey started in a small Central American country had to be stopped almost at once, because the first few days' work uncovered more "positives" than the country's total available medical facilities could care for. In the United States alone (which has only 1/12th the world's population) the goal is 75,000,000 examinations per year.

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Samuel Grierson, A.R.P.S.

AN INTERESTING GIMMICK has been tried in New York's Greenwich Village. Seems there was held an "Open" Photography Show and from the prints hung in this there were selected by jury a 1st, 2nd, 3rd, and 4th prize winner. The makers of the four prints awarded the honors were then invited to hang a group of their pictures in the galleries of the Village Art Center—one outstanding and lucky print each.

Of the "Open" Photography Show I know little but I am all for the idea. It proves that the prize winners are really good photographers and not merely the makers of one outstanding and lucky print each.

Kay Simmon being the 1st prize winner, was given the first floor gallery all to herself. She exhibited seventy-three pictures. About half of these were her baby photos, the thing for which she is noted. These deserved admiration and praise for what they were—excellent childhood studies.

I liked the second half of her show the best. Some thirty prints listed in the catalogue as "other subjects" were mute proof in themselves that Miss Simmon is versatile and capable of producing pictures of quality and interest when something other than a baby or child is in front of her lens. Included in this group, was the picture which won 1st place in the aforementioned "Open," giving the key to the preferred gallery to Miss Simmon. This print, entitled "The Knitting Lesson," I liked least of all of the prints in the group. Nevertheless, it may have been the best print in the "Open." My pet prints were (53) Door Detail—Church of El Cristo Rey, Santa Fé, (54) Geometry in the Bedroom and (65) Quebec Street Scene. Incidentally, the judges for the "Open" were T. Anthony Caruso, Harvey A. Falk, and Frank Lerner.

The second floor gallery of the Village Art Center was given over to the showing

Samuel Grierson, A.R.P.S., and Secretary of the Pictorial Photographers of America, (to note a few of the honors he has earned) contributes his informal monthly column on personalities and events in and around New York City. Mr. Grierson manages to keep up with almost everything that happens in that busy area, but will be happy to have you write him at 1155 Dean St., Brooklyn 16, if you have an interesting item.

of the prints by Bernard Davis, Fery M. DeVito, and Arthur Kramer. These were the runners-up, being the 2nd, 3rd, and 4th place winners in the "Open." While each man presented work of outstanding merit I liked best of all the prints by Bernard Davis. These were of the candid, human interest type, and each was well done, with a good deal of thought given to composition and arrangement.

DeVito and Kramer, each to his own, presented an array of interpretive portraiture, topical subjects, impressions, etc., each well done and all well worth the effort of viewing by visitors.

I attended on the opening night and got my fill of cookies and tea! The galleries fairly groaned with photographic notables in attendance. Among these were Jacob Deschin, Victor DePalma, William Ireland, Ivan Dimitri, Mrs. Maximilian Elser, Jr., and of course, Miss Simmon, and Messrs. Davis DeVito, and Kramer.

LOUISIANA IN BROOKLYN

For nearly fifteen years James Henri Ricau has been making photographs of the great plantation homesteads of his native state, Louisiana. Forty-two of these were recently

exhibited in the Brooklyn Museum, making a show that teemed with interest and drooled with nostalgia. Ricau has done this job so well and has so well told his story that the total effect is depressing. Here we see pictured the remains of what were once glorious, palatial mansions, falling into decay and ruin. The examples of beautiful architecture are here symbols of a genteel and gracious era forever gone. Architects and builders would do well to study these pictures should they get the opportunity. While photographers may criticize print quality to some degree, I think they most certainly will feel that Mr. Ricau has done a fine documentary tale.

The collection hung at the Brooklyn Museum consisted of about fifty pictures covering twenty plantations. Mr. Ricau made one shot from the air and one or more ground shots in connection with each estate. This combination proved to be excellent. Such noted Louisiana plantations as Beauregard, Belle Chasse, Lady of the Lake, Oak Allee, and others were pictured. The names in themselves spell romance.

I was informed that many of the mansions in the pictures have since collapsed. I was also told that the discovery of oil in the area had been a contributing cause to the disintegration. In some of the photos many oil storage tanks can be seen dotting the landscape.

Ricau's pictures are for a book and I sincerely hope that such a book is published. With appropriate text written by someone well versed in the lore and tradition of the Old South, such a book would be of untold value to photographers, students of history, and collectors of Americana.

One picture does remain in my thoughts. I hope that all of my readers see this one at some time or other. A house built to resemble a Mississippi steamboat. Mr. Ricau

told me that this was built by a retired steamboat captain who wanted his home to be as much like his boat as possible. He got his wish. The gurgles and jigsaw work on this house are really something to see. This, by the way, is one of the few houses pictured that seems to be livable and in good shape.

Here, while discussing a Brooklyn Museum exhibit, might be the proper spot to loudly applaud the work being done there by T. Anthony Caruso. Mr. Caruso recently became Curator of Photography following the retirement of Herman De Wetter. Photography held its breath for Mr. De Wetter was a well-known personality, admired for pictorial work and his good judgment in matters pertaining to fine pictures. He had done a good job at the Museum. Would Caruso fill the empty chair?

It is good to report that Mr. Caruso has made good. He has continued the fine ideals introduced by his predecessor and has added many new and worthy projects of his own. He has sponsored a series of group and one-man shows that have been varied and exciting. He has planned a wide-awake program for the season to come. Mr. Caruso's aim is to associate the Brooklyn Museum with good, virile photography of all schools and to draw visitors who are interested in photography as a true art medium. He is well on the way to achieving this aim and we are rooting for him. The Museum is now a lively place for photographers.

AN f/72 ROLLIE

A show of some passing interest was presented to the New York public this past spring. The photographs were made by Bernard Hoffman but interest centered on technique rather than on the pictures themselves. It seems that these pictures were made with a Rolliflex specially tooled by A. C. Muller to make possible exposures at f/72.

As a novelty the idea caused quite a stir. I doubt if it will ever be more than a novelty as I feel very few photographers will get the urge to have the needed tooling job done on their shutters. Of course this very small stop does increase depth of focus tremendously and if that is what one wants, that is what one can get.

Hoffman's photographs were unusual as a result of using the small stop and it would be nice if he could send his prints on tour so that they might be seen throughout the country. The Village Camera Club sponsored the New York showing and it may be that information could be had from them at 65 Bank Street, New York 11, N. Y.

I am glad to note that John W. Doscher frankly states that he is a protégé of the late J. Ghislain Leutens. Too many, once advanced, wish to disassociate themselves from the teacher, advisor, or counselor who had a hand in making their advance possible. Mr. Doscher makes this statement in a leaflet describing his proposed courses for the summer. Cornelia F. White who has been making top flight photographs for many years—and being a gentleman I will not say how many—told me of her visit to Mr. Doscher's Country School and made me as green with envy as are the hills of Woodstock, Vermont where the institution is located. The horseback rides! The picnics! The field trips! Never a dull moment!

Such attractive asides should do much to make the study of photographic techniques the pleasure it should be. So much for the credits! In the debit column comes another piece of promotional material which I hope Mr. Doscher will take out of circulation, and quick! This blurb opens with the following sentence, here quoted in part. "A well-known photo columnist . . . remarked" . . . What well-known columnist, John? Come, come, name the boy!

Three loud cheers for Ike Vern whose excellent, timely, lively, factual, and interesting photographs of Brooklyn, New York, illustrating a wordy story on one man's boyhood and youth in the Borough, somewhat justified the purchase of a recent issue of "Holiday Magazine." These photos brought further proof of the proverb, a picture is worth a thousand words.

CLUB MARATHON

The Lensmen Camera Club of Brooklyn recently threw a "Spring Photo Carnival" which ran from 2 P.M. until midnight! Exhibit! Models! Contest! So states the invitation, a class photographic job picturing one of the models—a dream boat if I ever saw one! This is a dandy idea for those clubs whose members possess both the vitality and the enthusiasm to carry on for ten consecutive hours. Not for my old bones I'm afraid.

The Press Photographer's Association of New York has been printing lately some fine covers on the magazine they publish and circulate to their members. A full-page photo by one of their members is used each month and the lucky member is given a \$25 U. S. Savings Bond for the use of the picture. As a matter of fact, the whole sheet has been given a face lifting recently for which the editorial board certainly earns congratulations. The feature favored by me is "In and Out of the Hypo," a chit-chat column by Sam Mellor (N.Y. "Post").

I am very glad to note that the P.S.A. is well on its way toward moving into a new headquarters building. This organization has acquired the former Wanamaker home at 2005 Walnut Street, Philadelphia and will soon be settled in the building. The P. S. A. has worked hard and long and has done a lot of plugging toward this end and photographers everywhere will be glad to know that they have at least achieved their aim. A lot of credits could be handed out but at the moment Stuart M. Chambers of St. Louis, Charles Heller and Philip Case of Philadelphia, John H. Magee of New York, and Fred Quellmala, Jr. of Kutztown, Pa. come in for my special pat on the back.

The Photographers' Association of America will hold its 59th Annual Convention at the Hotel Stevens in Chicago from August 14 to 18. They have outlined a worthy program for the shindig. Walter Scott Shinn discussing child photography and Adolf Fassbender speaking on the importance of design and harmony in pictures make the cost of a ticket to Chicago from any point in the U. S. A. money well spent. Virginia Stern of Kansas City, Mo. will conduct an informal Reception Room Clinic and Roy Hirschburg will give out with ideas on show window displays. Other noteworthy things will happen too.

Don't overlook candid or casual photography in and about your own clubrooms. Many photographers are on intent on making salon and contest winning shots that they overlook this other phase. Casual shots in the clubroom, at the judgments, and on field trips have a value. Recently I was in need of some such pictures for use in illustrating an article. I had to do a good deal of searching to procure what I wanted. I asked scores of camera club people for such acceptable prints.

It turned out that Robert C. Calfee had many fine negatives of P. P. of A. activities and Martin Polk gave me one of Manhattan Camera Club doings. Fred G. Korth had a good shot of Fort Dearborn club workers, Martha Cedar furnished one of doings at the Women's Photographic Society of Cleveland, while the Lincoln Terrace Camera Club of Brooklyn presented me with one of myself judging prints. I urge others to make such shots. They are good for the club archives and come in handy for publicity at times.

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ATTENTION PHOTOGRAPHERS! Pictures of puppies, kittens, rabbits, birds, etc., can earn you \$25 to \$100 for each negative. Send \$1 for list of markets. Pet Portrait Studio, R. Eugene Gustafson, 12215 Maple Ave., Blue Island, Illinois.

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421 Fifth Avenue South
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Salons and Exhibitions

The following announcements are often based on communications from salons or their sponsors, sent to us before the entry blanks are available, and it frequently happens that important changes occur after the original announcement is published. Therefore, intending exhibitors should, if possible, secure entry blanks before sending prints. Announcement of an exhibition does not necessarily mean that it conforms to the rules of the Photographic Society of America, or that it will be listed in *The American Annual of Photography*.

11th Annual International Photographic Exhibit. California State Fair. Closing date July 28. Four prints. Entry \$1. Information from Grant Duggins, Exhibit Supervisor, Art, Box 2036, Sacramento, California.

11th Annual Vancouver International Salon. Closing date August 4. Four prints. \$1.15. Information from Pacific National Exhibition, Exhibition Park, Vancouver, B.C., Canada.

Third Witwatersrand Photographic Salon. Closing date July 31, 1950. Public Library, Johannesburg, August. Open, technical, color print, and color transparency sections. Limit four prints and four transparencies. Entry fee \$1.00. Information from the Salon Secretary, P.O. Box 2283, Johannesburg, South Africa.

Berkshire International Color Slide Exhibit. Entries close August 8, 1950. August 17-26, Berkshire Museum. PSA rules. Information from Franklin C. Pillsbury, Berkshire Museum Camera Club, Berkshire Museum, Pittsfield, Massachusetts.

Western Counties Salon of Photography. Entries close August 14, 1950. September 2-16, Exeter. Entry fee \$1.00. Information from R. C. Barton, Littleton, Argyll Road, Pennsylvania, Exeter, Devon, England.

10th "Focus" Jubilee Salon International Art Photography. Closing date August 21, 1950. Amsterdam, September. Entry fee \$1.00, limit four prints, six slides. Information from the Secretary, "Focus" Salon of Amsterdam, Dick Borz, Bloemendaal, the Netherlands.

34th Scottish Salon of Photography. Closing date August 26, 1950. October 7-21, the Art Galleries, Dundee. Classes: portrait and life, landscape and general, technical, color prints, color transparencies, monochrome transparencies. Limit, four entries in each class. Entry fee \$1.00 for each class. Information from John M. Mungo, Mount Vernon, Wormit, Dundee, Scotland.

Third M.P.S. International Salon of Pictorial Photography. Entries close August 31, 1950. October 14-November 5. Limit four prints, PSA practices. Entry fee \$1.00. Information from B. N. Surendra, Mysore Photographic Society, No. 6, Curley Street, Bangalore-1, S. India.

Eleventh Swedish Master Competition and First Stockholm Salon. Entries close

September 1, 1950. October. Limit, three prints. Entry fee \$1.00. Information from the Swedish Master Competition, Box 3221, Stockholm 3, Sweden.

Northwest Salon of Photography. Entries close September 1, 1950. Western Washington Fair, Puyallup, September 16-24. Four print limit. Entry fee \$1.00. PSA rules. Information from Western Washington Fair Association, Puyallup, Washington.

Fifteenth Annual Salon of Photography. Closing date, September 7, 1950. September 21-October 8, Art Museum, London, Ontario. Classes, monochrome and color. Limit not stated. Entry fee \$1.00 each class. Information from A. E. Adams, London Camera Club, 212½ Dundas Street, London, Ontario.

14th Milwaukee Pictorialists Annual Salon. Closing date, September 14, 1950. September, Layton Art Gallery. Limit four prints, 4 slides. Stereo slides included. Entry fee \$1.00 each class, PSA practices. Information from Ray Mies, 1800 North Farwell Avenue, Milwaukee 2, Wisconsin.

International Zoo Photography Competition. Entries close September 15, 1950. October. Prints and color slides, no entry fees. Information from Chicago Zoological Park, Brookfield, Illinois.

26th International Salon de Fotografica. Entries close September 15, 1950. October. Limit four prints. Entry fee \$1.00. Information from Secretario de la Sociedad Fotografica de Zaragoza, Plaza de Sax, 7, Bajos, Zaragoza, Spain.

7th New Zealand International Salon of Photography. Entries close September 18, 1950. October 21-November 15, Art Gallery, Christchurch. Limit four prints and four slides. Entry fee \$1.00. Information from R. J. Blackburn, P.O. Box 880, Christchurch, New Zealand.

3rd Annual Magic Empire Color Slide Exhibit. Entries close September 30, 1950. October 15-17 Philbrook Art Center. Limit four color slides. Entry fee \$1.00. PSA practices. Information from Joe E. Kennedy, 1029 Kennedy Building, Tulsa 3, Oklahoma.

11th International Photographic Salon of Japan. Closing date, September 30, 1950. October, Tokyo. Entry fee \$1.00. Limit four prints. Information from International Photographic Salon, The Asahi Shimbun, Yurakucho, Tokyo, Japan.

10th Annual Victoria Salon of Photography. Closing date, October 5, 1950. November 5-12, Empress Hotel. PSA practices, prints and color slides. Entry fee \$1.00 for each section. Information from Irvine Dawson, 680 Victoria Avenue, Victoria, B.C.

6th Mississippi Valley International Salon. Entries close October 25, 1950. November 5-20, City Art Museum. Monochrome, color print, color slide divisions. Entry fee \$1.00 for each division, limit 4 entries in one division. Information from Neel F. Delporte, 586 Stratford Avenue, St. Louis 5.

Northwest Photographic Salon. Western Washington Fair, Puyallup, Washington. Closes Sept. 1. Four prints, \$1. Address as above.

Cape of Good Hope International Salon of Photography. Diamond Jubilee, Four prints, \$1. Closes Aug. 31. Secretary, Cape of Good Hope Salon, P. O. Box, 2431, Capetown, South Africa.

14th Milwaukee International Exhibit. First International Exhibition of Color Stereo Slides. Four prints, four color slides, four stereo color slides, \$1 each division. Closes Sept. 14. Information from Elmer J. Cusick, 1126 E. Pleasant St., Milwaukee 2, Wisconsin.

Second Annual Chicago Lighthouse Salon of Stereo Photography. 6 color slides, \$1. Closes Sept. 5. George W. Blaha, Secretary, Chicago Lighthouse for the Blind, 3323 West Cermak Rd., Chicago 23, Ill.

25th Fotosalon, Fotoclub "Vouzuit." Ghent, Belgium. Amateurs may enter four prints, \$1. Closes Sept. 1. Details from Jan Vermeulen, De Platelaan, 102, Ghent, Belgium.

Conshohocken Camera Club Annual Exhibit. Entry fee \$1 for four prints, closes Nov. 15. Contact George W. Narrows, General Delivery, Conshohocken, Penna.

Eighth Open International Exhibition of Photography. Windlesham Camera Club. Entry fee 2 shillings, closing date, Sept. 23. Details from Hon. Secretary, Windlesham Camera Club, Hallgrove, Hagshot, Surrey, England.

Seventh Chicago International Color Slide Exhibit. Entry \$1 for four slides, P.S.A. rules. Closes October 18. Details from John S. Darling, 9321 So. Bishop St., Chicago 20.

Fourth Pasadena International Salon of Photography. Prints and 2 x 2 slides. \$1 entry for each section. P.S.A. rules. Closes Sept. 30. Details from Danny McKeever, Salon Chairman, 401 South Lake Ave., Pasadena 5, California.

It has been found impractical for AMERICAN PHOTOGRAPHY to handle salon entry blanks for the foreign exhibits. Readers are requested to write directly to the addresses given for the proper blanks. In case there is insufficient time for a reply to be received before the deadline for mailing prints, many salons will accept the prints together with a statement giving all details normally contained in an entry blank. This is bad practice, however, and should be used only in an emergency.

Most exhibitors do not realize the heavy burden of bookkeeping and handling involved in conducting a salon and should make it easier and thus assure better handling of their own material.

EDITORIAL BRIEFS

OUR ARTICLE this month on the way photographic technicians have given doctors a powerful weapon against tuberculosis, reminds us of Bernard DeVoto's amusingly bitter remarks in the June "Harper's" magazine. Commenting on the appearance of models in the fifty-cent fashion magazines, he describes the girls who model the amazing clothing:

The bewitching psychopathology of the model's eyes, the droop of those narrow shoulders . . . the aberrant bone-structure, the abdominal bend approaching a right angle—here is some rapturous vision of charm and wasting disease. . . . It is all soundly American and traditional; our grandmothers were sturdy folk but for them too the culminating ideal of femininity was a touch of T. B.

The Russian propagandists seem to be overlooking a bet. Since they have begun claiming a Russian origin for every invention or discovery, they should add hand-coloring of photographs to the list. The old-timers (not so old, either, we can remember it) called the use of transparent colors on prints, "the Russian method."

The Westinghouse Company estimates that 60% of all flashbulbs are used by amateurs. We've been promised a good article on using bulbs more efficiently by one of our writers, who should have some suggestions that will help the professionals, too.

We see in the British magazines that the prize-winning press photograph in a recent contest over there went to one of the working press for a well-done shot of a run-away horse on the streets of Edinburgh. We wonder how many of the working press in this country have even seen a run-away on the busy thoroughfares of one of our larger cities.

AMERICAN PHOTOGRAPHY will have a new look with the September issue, and many articles of interest to both amateur and professional readers.

As this is written, the issue is still in the planning stage, of course, but we have in the files the first of an interesting series by Nicholas Haz, FPSA, FRPS, who describes his process for duplicating slides and improving their color in the process; how to en-

large part of a slide to standard size; how to restore color in a copy from a faded one; and even how to make montage effects on 35mm slides from the ones in your files.

In addition there will be a special section for color workers describing the Ektacolor and Pan Matrix film process and comparing it with dye transfer procedure.

Cecil Atwater has the first of a series for us which will take up the several problems of salon work, explain their organization and how to prepare prints for successful entry. It is illustrated by a large group of his successful salon prints which have been hung in the leading exhibitions. An instructive and interesting series.

Also in the files are another article by Jack Wright, FPSA; photographs from several of America's most distinguished photographers; and material on techniques and personalities, as well as all our regular contributors.

September also will bring the an-

FIFTY YEARS AGO

"Men and women, especially women, who have encountered the troubles of that friend of the tailors, barbed-wire fences will thank me for giving them . . . a hint of how to avoid them. It is to carry as a part of your outfit in the field an S-hook of 3-16 iron wire about two inches in length and when you come to one of those temper testers hook the middle wire to the bottom one and pass through."

"From the days of Hill and Adamson, in Edinburgh, up 'til quite recent times, there have always been a believing, faithful few, who showed by their work that photography was capable of recording impressions as well as facts, and of being stamped with their individuality, and the little heaven, so persistently kept, has in recent times so leavened the mass that there are few indeed who are not aiming at pictures rather than mere photographs."

"Enlarging by the solar camera has long been superseded by the use of bromide paper and a much less expensive piece of apparatus, but if you still want to employ the solar, you may use any of the ordinary printing out papers."

From — The "American Amateur Photographer," August, 1900.

nual salon section presenting the winners and some of the honorable mention prints of our traditional contest.

It will be a big issue, all dressed up in a new cover, with material in it for the amateur, the pictorialist, the technical workers and professionals.

We haven't forgotten the stereo workers, the nature fans or the movie amateurs, either. Your opinions on the survey blanks have been heeded and we have articles in preparation by authorities in these fields. The fall issues will have this material as well as a generous selection of pictures. And, little by little, inside color so we can give better and better coverage on the problems of the color worker.

The photographic field is so big that we can't please every worker with every article in every issue. We will have more for your quarter's worth than you can buy elsewhere as our new schedule gets under way.

Our recent scheduling difficulties seem to be solved. The September issue should be at your newsstand on August 20th, and subsequent issues on the 20th of each month in the future.

It will be worth watching for.

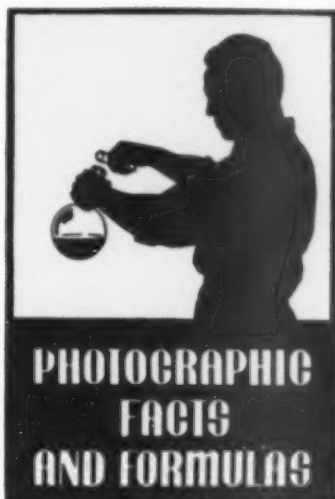
Some of our readers have written us that they can't always find AMERICAN PHOTOGRAPHY on the stands. There's a ready answer to that: the handy subscription blank in this issue.

Thanks for the many letters that come in to our office, praising us and damning us. We welcome both sorts: we can't put a magazine together without knowing exactly what you want.

The Reader's Survey, as is noted elsewhere in this issue, has brought such a flood of responses (very gratifying) that we are still way behind in sorting out and answering the questions and fine comments many of our readers added.

Readers who ask technical questions should remember, too, that we do not like to give a snap answer to many of them and that it takes time for us to refer them to an expert and get the answer back to the reader.

We can't answer the long, involved ones, of course, except to refer to a good source for further research. If we can help you, that's what AMERICAN PHOTOGRAPHY is in business for.



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For more than forty years, the book kept closest at hand in most darkrooms has been the latest edition of *Photographic Facts and Formulas*. Consistently, competent editors have brought the book up to date and the present edition has won wide applause as the finest in a fine series.

by

E. J. WALL
F.C.S. & F.R.P.S.

and

F. I. JORDAN
F.R.P.S. & F.P.S.A.

TWENTY-FIVE CHAPTERS

OPTICS
EXPOSURE
DEVELOPMENT
FIXING, WASHING
AND DRYING NEGATIVES
DEFECTS IN NEGATIVES
DUPLICATING NEGATIVES
INTENSIFICATION
REDUCTION
PROJECTION PRINTING
DEVELOPING - OUT PAPERS
TONING
SILVER PRINTING-OUT PAPERS
THE IRON PROCESSES
OIL, BROMOIL AND TRANSFER
GUM-BICHROMATIC PRINTING
THE CARBON PROCESSES
MISCELLANEOUS PRINTING
PROCESSES
PHOTOMECHANICAL
PROCESSES
STEREOSCOPIC PHOTOGRAPHY
LANTERN SLIDES
COPYING
COLOR PHOTOGRAPHY
STUDIO AND DARKROOM
HELPS
WEIGHTS AND MEASURES
CHEMICAL TABLES

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KODAK *Ektachrome* FILM



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AND SHEETS**

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